MAGNIFICENT JEWELS

Geneva · 17 May 2017

CHRISTIE'S

(lot 170)

(lot 266)

INTERNATIONAL JEWELLERY AUCTIONS

AUCTION CALENDAR 2017

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9 MAY
JEWELLERY & WATCHES
SOUTH KENSINGTON

17 MAY
MAGNIFICENT JEWELS
GENEVA

30 MAY
MAGNIFICENT JEWELS
HONG KONG

6 JUNE
JEWELS
PARIS

7 JUNE
MAGNIFICENT JEWELS
NEW YORK

13 JUNE
IMPORTANT JEWELS
LONDON

21 JUNE
JEWELLERY
SOUTH KENSINGTON

14 NOVEMBER
MAGNIFICENT JEWELS
GENEVA

28 NOVEMBER
MAGNIFICENT JEWELS
HONG KONG

29 NOVEMBER
IMPORTANT JEWELS
LONDON

5 DECEMBER
JEWELS
PARIS

6 DECEMBER
MAGNIFICENT JEWELS
NEW YORK

Subject to change.

31/03/17

MAGNIFICENT JEWELS

WEDNESDAY 17 MAY 2017

AUCTION

Wednesday 17 May 2017 at
2:30 pm (Lots 1-148A) & 6:30 pm (Lots 149-268)

under the aegis of
Maître Jean Christin, Huissier Judiciaire
At the Four Seasons Hotel des Bergues
33 Quai des Bergues, 1201 Geneva
Tel: +41 (0)22 319 1766
Fax: +41 (0)22 319 1767

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Friday	12 May	10.00 - 18.00 h
Saturday	13 May	10.00 - 18.00 h
Sunday	14 May	10.00 - 18.00 h
Monday	15 May	10.00 - 18.00 h
Tuesday	16 May	10.00 - 18.00 h
Wednesday	17 May	10.00 - 12.00 h

AUCTIONEERS

Rahul Kadakia
François Curiel

EXCHANGE RATE

US$1 = CHF 1.00
The rate of exchange was established at the latest practical date prior to the printing of the catalogue and may therefore have changed by the time of the sale. Bidders should bear in mind that estimates are prepared well in advance of the sale and are not definitive. They are subject to revision.

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as
DOLCE VITA-14673

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[60]

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INTERNATIONAL JEWELLERY DEPARTMENT

CHAIRMAN, LUXURY GROUP
François Curiel
Tel: +852 2978 6800

INTERNATIONAL HEAD OF JEWELLERY
Rahul Kadakia
Tel: +1 212 636 2310

GLOBAL MANAGING DIRECTOR, LUXURY
Aline Sylla-Walbaum
Tel: +44 (0)20 7389 2554

INTERNATIONAL BUSINESS DIRECTOR
Sarah Cashin
Tel: +1 212 636 2306

CONSULTANT
Raymond Sancroft-Baker
Tel: +44 (0)78 7943 3824

BUSINESS MANAGERS & DIRECTORS

AMERICAS
Alison Curry
Tel: +1 212 636 2308

ASIA
Cindy Tse
Tel: +852 2978 6759

EUROPE
Clara Altenburg
Tel: +41 (0)22 319 1704

UNITED KINGDOM
Laure Camboulives
Tel: +44 (0)20 7752 3252
Saara Thomas
Tel: +44 (0)20 7389 2383

WORLDWIDE

AMSTERDAM
Jessica Koers
Tel: +31 (0)20 575 5918

BANGKOK
Yaovanee Nirandara (Liaison)
Tel: +66 (0)2 652 1097

BERLIN
Frederik Schwarz
Tel: +49 (0) 175 524 4379

DUBAI
David Warren
(Senior International Jewellery Director)
Tel: +44 (0)20 7389 2380
Rémy Julia (Liaison)
Tel: +971 (0)4 425 5647

GENEVA
Rahul Kadakia
Angela Berden
Leo Criaco
Max Fawcett
Tel: +41 (0)22 319 1730
Jean-Marc Lunel
(Senior International Specialist)
Tel: +41 (0)22 319 1737
David Warren
(Senior International Jewellery Director)
Tel: +44 (0)20 7389 2380

HONG KONG
Vickie Sek
Karen Au-Yeung
Shiu-Fung Chiang
May Lim
Jeff Chan
Monica Harrison
Connie Luk
Tel: +852 2760 1766

JAKARTA
Charmie Hamami
Tel: +62 (0)21 7278 6268

KUALA LUMPUR
Lim Meng Hong (Liaison)
Tel: +60 3 6207 9230

LONDON, KING STREET
Keith Penton
Francesca Valentini
Rachel Evans
Jessica Peshall
Tel: +44 (0)20 7389 2172
David Warren
(Senior International Jewellery Director)
Tel: +44 (0)20 7389 2380

LONDON, SOUTH KENSINGTON
Geoff Young
Tel: +44 (0)20 7752 3267
Mark Bowis
Tel: +44 (0)20 7752 3266
Charlotte Peel
Tel: +44 (0)20 7752 3351
Johanna Seehuusen
Tel: +44 (0)20 3219 6178

LOS ANGELES
Peggy Gottlieb
Tel: +1 310 385 2665

MADRID
José Zamoyski (Liaison)
Tel: +34 (0) 91 532 6627

MILAN
Tiziana Appetiti
Tel: +39 02 303 2831

NEW YORK
Rahul Kadakia
Tom Burstein
Daphne Lingon
Jean Kim
Tel: +1 212 636 2300

PARIS
Marie-Laurence Tixier
Tel: +33 (0)1 40 76 85 81

ROME
Tiziana Appetiti
Eleonora D'Ottavi
Tel: +39 06 686 3340

SHANGHAI
Caroline Liang
Tel: +86 (0)21 2226 1520

SINGAPORE
Nicole Tee (Liaison)
Tel: +65 6735 1766

SYDNEY
Ronan Sulich
Tel: +61 (0) 2 9326 1422

TAIPEI
Ada Ong (Managing Director)
Tel: +886 2 2736 3356

TOKYO
Hami Bianchi (Liaison)
Tel: +81 (0)3 6267 1781

ZURICH
Elena Tschigg Bauer
Tel: +41 (0)44 268 1030

PRIVATE SALES
Julien-Vincent Brunie
(International Head)
Tel: +33 (0)1 40 76 83 82
Tom Burstein
(Head of Private Sales, Americas)
Tel: +1 212 636 2316
Mei Y Giam
Tel: +44 (0)20 7389 5104
Helena Chan
Tel: +44 (0)20 7389 2389

E-COMMERCE
Angelina Chen
(International Head)
Tel: +1 (212) 636 2303

30/03/17

SPECIALISTS AND SERVICES FOR THIS AUCTION

SPECIALISTS

Rahul Kadakia
Head of Department

Angela Berden
Leo Criaco
Max Fawcett

Jean-Marc Lunel
Senior International Specialist

David Warren
Senior International Jewellery Director

Tel: +41 (0)22 319 1730
Fax: +41 (0)22 319 1731

SALE COORDINATORS

Sanda Nyun Han
Antonia Reenpaa
Dominik Teichert
Tel: +41 (0)22 319 1730
Fax: +41 (0)22 319 1731

CATALOGUERS

Patrick Cervantes
Marie-Cécile Cisamolo
Tel: +41 (0)22 319 1736
Fax: +41 (0)22 319 1731

EUROPEAN BUSINESS MANAGER

Clara Altenburg
Tel: +41 (0)22 319 1704
Fax: +41 (0)22 319 1731

EMAIL

First initial followed by last name@christies.com (e.g. Rahul Kadakia = rkadakia@christies.com).
For general enquiries about this auction, emails should be addressed to the Sale Coordinator(s).

SERVICES

POST-SALE SERVICES

Noemie Glardon
Post-Sale Coordinator
Payment, Shipping, and Collection
Tel: +44 (0)20 7752 3200
Fax: +44 (0)20 7752 3300
Email: PostSaleUK@christies.com

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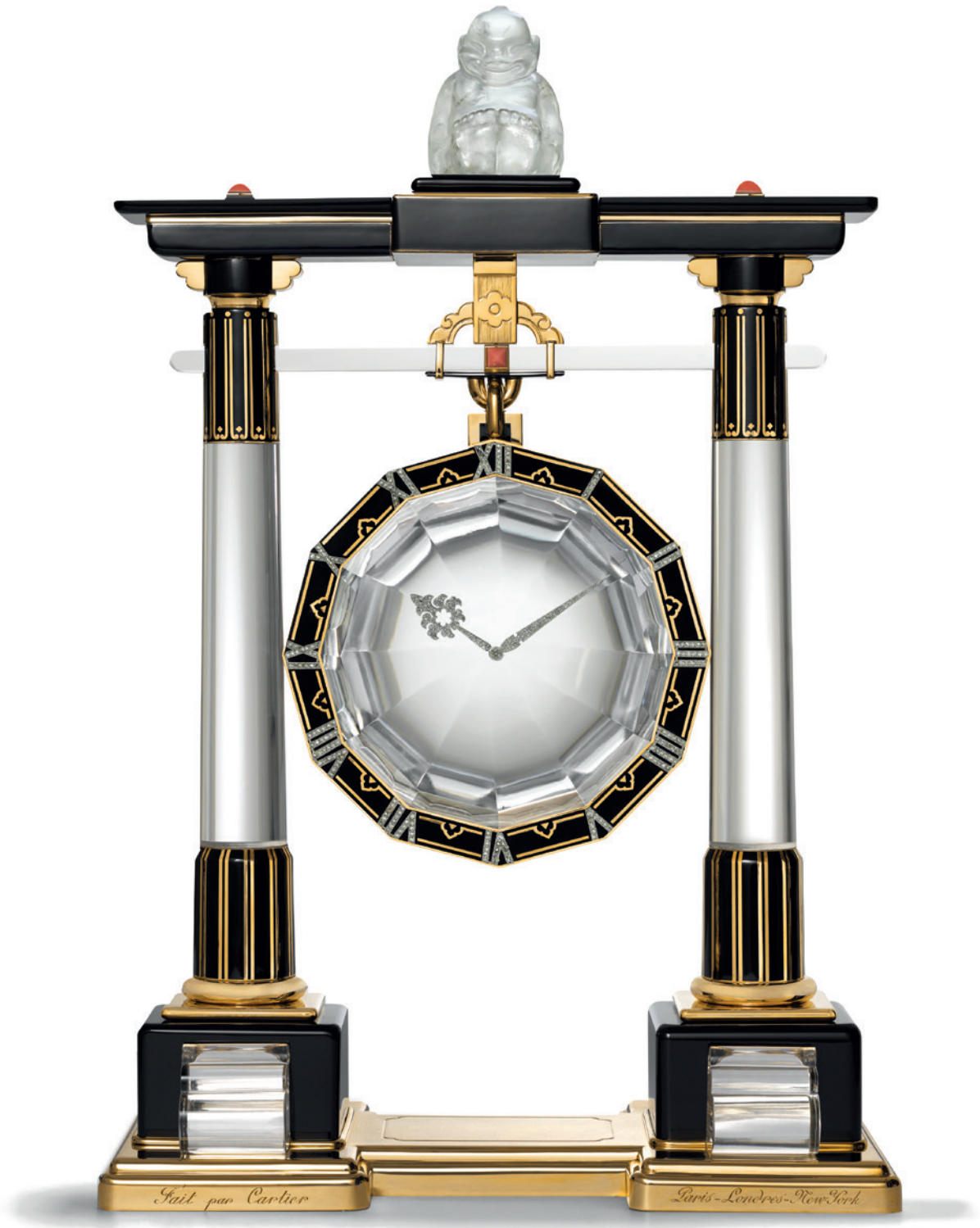
Afternoon Session

at 2.30 pm (Lots 1-148A)



The Shinto shrine gate mystery clock, made by Couet for Cartier Paris for stock, 1923
Christie's Geneva, 20 November 1973, lot 273

Portrait of François Curiel

Portrait of Éric Nussbaum next to the Shinto mystery clock by Cartier

The venerated Éric Nussbaum (1940-2003) enjoyed a long and distinguished career as a jeweller, gemmologist and trendsetter at the zenith of the Haute Joaillerie world. Acknowledged as one of the industry's most eminent Cartier experts, he has been hailed by his peers as the 'Eye', a tribute to the virtuoso level of his taste and refinement.

To me, even more formidable than his 'Eye', was his 'Vision'. Éric was the genius behind the establishment of the Cartier collection, an archive for the legendary house. From 1983 onwards, Eric embarked upon the ambitious mission of piecing together the artistic, historic and cultural heritage of Cartier from its roots in 1847, beginning with the Art Déco 'Shinto Portique' mystery clock, acquired from Christie's in 1973 by then Cartier Paris Chairman Robert Hocq (1919-1979).

Around the same time, Hans Nadelhoffer (1940-1988), Christie's Geneva President, renowned Cartier authority and longtime friend of Éric's, published *Cartier-Jewelers Extraordinary* after three years of research. This magnificent volume became a blueprint for Éric's epic odyssey. In the following decades, Éric continued to buy back important jewels, piece by piece, to build the entire Cartier Collection to what it is today: a comprehensive, judicious and representative assemblage of 1,200 pieces, his career defining opus.

Concurrently, Éric was building another important collection, one that was even closer to his heart. If the Cartier Collection highlights Éric's career and status in the industry, his personal jewellery collection illuminates the man and his inner world.

In a lifetime, Éric had acquired a sizable and rather eclectic assortment: pearls, gemstones, delicate jewels, timepieces, bejewelled boxes, objects of vertu and a remarkable variety of cufflinks... No display of opulence here, only low-key, subtle and elegant works of art, meticulously crafted and uniquely beautiful. Treasured for their provenance, artistry and rarity, with their quiet beauty to be uncovered by the connoisseur. In other words, modest, sensitive and concealing great depth of wisdom... just like their owner.

Christie's is privileged to present the Private Collection of Éric Nussbaum, and in this endeavour, honoured to introduce once again Éric Nussbaum, the Man.

Éric Nussbaum, the Spirit of the Cartier Collection

Portrait of Éric Nussbaum

"The Art of Cartier" exhibition of 1989 at the Petit Palais in Paris, the first of its kind, was a triumph. In just under six years, Éric Nussbaum had achieved the impossible, creating a collection worthy of exhibition at the world's grandest museums, rewarding the infinite trust and confidence of Joseph Kanoui and Alain Dominique Perrin. Subsequent exhibitions followed at the Hermitage, the Metropolitan Museum of Art and the British Museum, among many, as well as a magnificent collaboration with Ettore Sottsass (1917-2007), who sent us a very touching letter upon learning about Éric's passing.

Éric paved the way for the Cartier Collection to become the gold standard through the years. Since 2003, monographic exhibitions have been held in twenty-one internationally renowned museums, including the Kremlin, the Forbidden City of Beijing, the National Palace in Taipei, the Thyssen-Bornemisza in Madrid and closer to home, the marvellous Baur Foundation. All of these institutions hosted the Collection with great enthusiasm, and received unprecedented numbers of visitors.

The aim of the Cartier Collection is to symbolize the heritage of our Maison. An inspiring and unending task, as the creative endeavours of the company never ceased. From 2003, the Collection grew every year with about twenty new acquisitions, each judiciously selected to become part of this unparalleled treasure. Today the Cartier Collection consists of about 1600 jewels, timepieces and precious objects, they occupy a unique place in the history of jewellery, watchmaking and artistry.

Echoing François Curiel's homage to Éric, I wish to share my impressions of the man Éric was. Charming and linguistically gifted, he perfected his French, German, Swiss-German, Italian and English to tell funny stories with his inimitable accent. He had a passion for music, opera, fine cuisine, the great pleasures of living. Highly cultivated, formidably intelligent and ever diplomatic, he cruised through life's many difficulties with his natural, characteristic elegance. He was generous, caring, and a good listener. Always impeccably dressed, he was especially particular about his ties, cufflinks and watches. It would be an emotional journey to revisit these items.

Éric dedicated his life to Cartier with abundant passion. It has been my great privilege to work with him for 10 years. The Cartier Collection was, and still is, a spectacular adventure that continues to unfold, with a busy line-up of destinations for the coming two years: London, Canberra, Bangkok, Hong Kong and Beijing. Eric would be thrilled, as he loved nothing better than exploring the world for new treasures... by Cartier, without a shadow of doubt!

Pascale Lepeu,
Curator of the Cartier Collection

(from left to right) Alain-Dominique Perrin (then President of Cartier International), Micheline Kanoui (then Head of the Cartier Haute Joaillerie design), Hans Nadelhoffer and Eric Nussbaum, during the launch of the book *Cartier-Jewellers Extraordinary*, written by Hans Nadelhoffer, at the Cartier boutique, 13 rue de la Paix, 28 November 1984.
G. Nencioli © Cartier

1

AN ART DÉCO ONYX, MOONSTONE AND ENAMEL DESK CLOCK, BY CARTIER

The circular cream engine-turned dial with painted black Roman numerals, outer minute railway and rose-cut diamond-set arrow-shaped hands, within a white enamel bezel, to the onyx stand enhanced by two cabochon moonstones, mechanical movement, 1920s, 7.5 cm, in green leather original Cartier case with stand

Dial signed Cartier, movement signed European Watch & Co., nos. 2811 (case) and 3737 137 (outside case)

CHF15,000-20,000 $15,000-20,000

2

3

2

AN EARLY 20TH CENTURY DIAMOND WRISTWATCH, BY CARTIER

The square dial with black Roman numerals, blued steel hands, within a diamond-set bezel, to the diamond set crown and black fabric bracelet, with gold and diamond-set deployant clasp, mechanical movement, circa 1913, case width 20.0 mm, inner circumference 16.0 cm, with French assay marks for platinum and gold

Dial signed Cartier France, nos. 11669 0017 5403 (case) and 664 (buckle)

CHF8,000-12,000 $8,000-12,000

PROVENANCE:
Christie's Geneva, 16 November 1994, lot 259

J. Barracca, G. Negretti & F. Nencini, *Le Temps de Cartier*, Milan, Publiprom S.r.l., 1992, p. 70 for a similar example

•3

A PAIR OF ART DÉCO ONYX AND DIAMOND CUFFLINKS, BY CARTIER

Each circular onyx panel set to the centre with a rose-cut diamond geometric openwork panel representing the Chinese symbol for longevity, circa 1925, with French assay mark for gold

Signed Cartier Made in France, no. CG23812

CHF4,000-6,000 $4,000-6,000

4

5

4

AN ART DÉCO DIAMOND BRACELET, BY CARTIER

The three articulated rectangular panels composed of old and single-cut diamond square panels, with diamond-set openwork square connecting links, circa 1922, 18.5 cm, with French assay marks for platinum

Signed Cartier Paris, no. 0356

CHF12,000-18,000 $12,000-18,000

•5

A BELLE ÉPOQUE RUBY AND DIAMOND STICKPIN, BY CARTIER

Set with two rectangular-cut rubies and rose-cut diamonds, circa 1907, 6.0 cm, mounted in platinum and gold

Signed Cartier Paris, no. 2353

CHF1,500-2,000 $1,500-2,000

PROVENANCE:
Empress Maria Feodorovna of Russia (1847-1928)
Hans Nadelhoffer (1940-1988)
Christie's St Moritz, 22 February 1990, lot 241

6

AN ART DÉCO DIAMOND BAR BROOCH

The oblong panel set with twenty old-cut diamonds, and smaller single-cut diamond accents, to the single-cut diamond surround and the old-cut diamond foliate shoulders, 1930s, 7.0 cm, in red leather Cartier fitted case

CHF12,000-18,000 $12,000-18,000

Cartier

7

7

AN EARLY 20TH CENTURY AGATE, SAPPHIRE AND ENAMEL DESK CLOCK, BY CARTIER

The circular engine-turned dial with painted black Roman numerals, outer minute railway and rose-cut diamond-set arrow-shaped hands, to the white enamel bezel, set within a square-shaped agate stand enhanced with four cabochon sapphires, mechanical movement, circa 1919, 7.5 cm, in red suede Cartier pouch

Dial and case signed Cartier, nos. 107 (outside case), 345 (inside case) and 70041 345 (stand)

CHF10,000-15,000 $10,000-15,000

J. Barracca, G. Negretti & F. Nencini, *Le Temps de Cartier*, Milan, Publiprom S.r.l., 1992, p. 61 for a similar example

•8

AN EARLY 20TH CENTURY NATURAL PEARL AND DIAMOND NECKLACE, BY CARTIER

The single-strand composed of one hundred and three graduated natural pearls, measuring approximately 6.65-3.10 mm, to the marquise-cut diamond clasp, circa 1923, 48.0 cm, with French assay mark for platinum

Signed Cartier Paris, No. 0250

Accompanied by report no. 89138 dated 13 December 2016 from the SSEF Swiss Gemmological Institute stating that the 103 pearls are saltwater natural pearls.

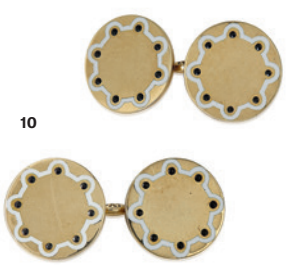
CHF4,000-6,000 $4,000-6,000

8

CARTIER

9

11



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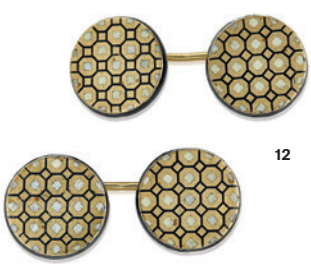


12

•9

A PAIR OF GOLD CUFFLINKS, BY CARTIER

Each designed as two cupcake motifs, connected by a spindle-shaped link, 1.4 cm, mounted in gold, in red leather Cartier case

Signed Cartier Inc

CHF2,000-4,000 $2,000-4,000

•10

A PAIR OF ART DÉCO ENAMEL CUFFLINKS, BY CARTIER

Each polished yellow gold circular link enhanced by a white enamel festoon pattern with black enamel points, 1930s, 1.3 cm, mounted in gold

Signed Cartier NY, no. 1426

CHF3,000-4,000 $3,000-4,000

PROVENANCE:
Christie's Geneva, 17 May 1990, lot 227

•11

A PAIR OF GOLD AND SAPPHIRE CUFFLINKS, BY CARTIER

Each designed as a gold circular panel, enhanced by five sugarloaf cabochon sapphires, 1.3 cm, mounted in gold

Signed Cartier Paris

CHF2,000-4,000 $2,000-4,000

•12

A PAIR OF ART DÉCO ENAMEL CUFFLINKS, BY CARTIER

Each circular panel terminal with white and black enamel geometric motif, to the black enamel line surround, circa 1929, 1.4 cm, mounted in gold, in black suede Cartier pouch

Signed Cartier Made in France, no. 02315

CHF3,000-4,000 $3,000-4,000

(lot 15)

(lots 16, 17, 20, 28, 29, 30)

13

A NATURAL PEARL, EMERALD AND DIAMOND NECKLACE, BY CARTIER

The single-strand composed of sixty-five graduated natural pearls, measuring approximately 8.80-4.75 mm, to the emerald and diamond clasp, circa 1924, 46.0 cm, with French assay mark for platinum, in red suede Cartier pouch

Signed Cartier Paris, no. 7426A (indistinct)

Accompanied by report no. 89137 dated 13 December 2016 from the SSEF Swiss Gemmological Institute stating that the 65 pearls are saltwater natural pearls.

CHF40,000-60,000 $40,000-60,000

Cartier has gained international recognition as one of the most important High Jewellery brands. It is to be noted that Cartier is not only renowned for its jewellery around the world. Indeed their watches line has been a constant success for more than a century, starting in 1904 with the Santos-Dumont wristwatch. Christie's is proud to offer two examples of the most iconic Cartier wristwatches of all time.

The **'Tank'** was initially designed in 1917, at the end of the First World War, by Louis Cartier. At the time, pocket watches were most popular, some with adaptable wrist bands. Louis Cartier, when creating the Tank, decided to incorporate the straps as a full component of the watch itself, a groundbreaking decision. He also decided that the dial would be rectangular, which was very unusual. It is said that the inspiration for the 'Tank' came to him while looking at a birds eye view of the tanks on the Northern front. Cartier presented one of the first models of the 'Tank' in 1918 to the American General John Joseph Pershing (1860-1948). It has since graced the wrists of many, famous or not, and never got out of style.

The **'Crash'** was designed in London, in 1967, during the 'Swinging Sixties'. The story goes that Jean-Jacques Cartier, then Head of Cartier London, was inspired by a 'Baignoire Allongée' wristwatch. This wristwatch had melted in a car accident, a crash, and was brought in for repair. This unconventional model immediately became immensely popular, with its asymmetric design and psychedelic numerals. The modern version, offered as lot 15, was released in 1991, it is part of a limited edition of 400 pieces.

14

15

14

A GOLD AND SAPPHIRE 'TANK' WRISTWATCH, BY CARTIER

The square cream dial with black Roman numerals and blued steel hands, to the polished case, cabochon sapphire crown, integral bracelet and deployant clasp, mechanical movement, circa 1945, case width 22 mm, inner circumference 15.5 cm, with French assay marks for gold, in red suede Cartier pouch

Dial signed Cartier, movement signed Jaeger LeCoultre, nos. 6847 33411 (case), 11773 (buckle) and 273095 (movement)

CHF8,000-12,000 $8,000-12,000

~15

A LIMITED EDITION 'CRASH' WRISTWATCH, BY CARTIER

The asymmetrical cream dial with black painted Roman numerals, secret signature at 7 o'clock and blued steel hands, to the polished case and sapphire-set crown, the strap with Cartier deployant clasp, mechanical movement, 1991, case width 25 mm, inner circumference 16.0 cm, with French assay marks for gold

Dial, clasp and straps signed Cartier, case signed Cartier Paris Archive 2-91, nos. 422 (inside case), A108598 (outside case) and 160 (movement)

The straps on this lot are subject to CITES / import restrictions. Please refer to the department for further information.

CHF10,000-15,000 $10,000-15,000

16

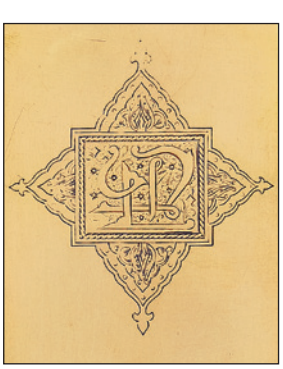
AN EARLY 20TH CENTURY GOLD AND MULTI-GEM CIGARETTE CASE, BY LAVABRE FOR CARTIER

Of rectangular outline, the centre applied with an Indian multi-coloured motif enhanced with rose-cut diamonds, the outline of similar white and blue enamel Indian design, the push-piece set with sapphires, circa 1929, 10.0x6.4 cm, 163 gr

Signed Cartier Paris Londres New York, V.C.A., no. 46108

CHF20,000-30,000 $20,000-30,000

LITERATURE:
J. Rudoes, *Cartier 1900-1939*, London, 1997, p. 170 for a very similar example



(detail of reverse)

Cartier
14K
6 6
5 5
4 4
3 3
2 2
1 1

(open)

•17

A GROUP OF GOLD AND SAPPHIRE JEWELLERY, BY CARTIER

Comprising: an Art Déco rectangular cigarette case, set with an oval-cut sapphire, 1930s, 8.7x8.0 cm, 131 gr, with French assay mark for gold; a cylindrical gold lighter, 3.0x1.5 cm, 18 gr, with French assay mark for gold; a photo frame of basketweave design, with sliding opening, 1960s, 4.2x3.2 cm, 33 gr; and a gold *'compteur téléphonique'* with Arabic numerals, graduated one to six minutes, 10.0x1.2 cm, 29 gr

Cigarette case signed Cartier Paris, no. 03900; lighter signed Cartier Paris, no. 04374; photo frame signed Cartier; *'compteur téléphonique'* signed Cartier, no. 13221 (4)

CHF3,000-5,000 $3,000-5,000

(open)

PROVENANCE:
Geneva, 22 May 1997, lot 6 (cigarette case)

LITERATURE:
Chaille F. & Cologni F., *La Collection Cartier: Accessoires, Tome 3*, Flammarion, Paris, 2012, p. 184 for a similar example of the '*compteur téléphonique*'

18

AN EARLY 20TH CENTURY NATURAL PEARL, SAPPHIRE, SYNTHETIC SAPPHIRE AND DIAMOND NECKLACE

Composed of eighty-seven natural pearls, measuring approximately 9.95-3.45 mm, to the pear-shaped sapphire and diamond clasp, within a calibré-cut synthetic sapphire and diamond-set surround, 1920s, 50.5 cm, with French assay mark for platinum

Accompanied by report no. 89139 dated 13 December 2016 from the SSEF Swiss Gemmological Institute stating that the 87 pearls are saltwater natural pearls.

CHF8,000-12,000 $8,000-12,000

PROVENANCE:
Christie's Geneva, 17 November 1994, lot 111

(actual size closed)

•19

AN ART DÉCO GOLD, JADE AND ENAMEL PENCIL, BY CARTIER

The gold reeded retractable pencil with black enamel top, to the nephrite jade pen cap and gold circular loop, circa 1930, 7.0 cm, with French assay marks for gold, in red leather Cartier case

Signed Cartier Paris, no. 0799

CHF2,000-3,000 $2,000-3,000

20

AN ART DÉCO GOLD AND ENAMEL CIGARETTE CASE, BY CARTIER

Of rectangular outline, applied with white enamel Chinese motifs, intersected with triangular-shaped black enamel foliate design, the side push-pieces in black enamel, circa 1925, 7.6x5.3 cm, 121 gr, in red leather Cartier case

Signed Cartier Paris Londres New York, no. 01606

CHF8,000-12,000 $8,000-12,000

LITERATURE:
Geneva, 19 November 1996, *The Magical Art of Cartier*, lot 258 for a similar example

(reduced size)

~21

AN ART DÉCO IVORY, RUBY AND JADE CIGARETTE HOLDER, BY CARTIER

The ivory stem with cylindrical nephrite jade terminal, decorated with cabochon rubies, circa 1928, 14.2 cm, with French assay mark for platinum, in original maroon leather Cartier original fitted case

Signed Cartier, no. 03104

This lot is subject to CITES / import restrictions. Please refer to the department for further information.

CHF8,000-12,000 $8,000-12,000

22

AN ART DÉCO JADE, DIAMOND AND ENAMEL COMPACT, BY CARTIER

Of square outline, the front designed as two light blue enamel hinged panels, each applied with a carved jade plaque enhanced with diamonds, the sides and push-piece applied with dark blue enamel, the front and back applied with light blue enamel, opening to reveal a mirror, circa 1930, 3.5x3.5 cm, 45 gr

Signed Cartier N.Y., no. 1001

CHF10,000-15,000 $10,000-15,000

23

24

23

AN EARLY 20TH CENTURY COLOURED NATURAL PEARL AND DIAMOND BAR BROOCH, BY CARTIER

Set to the front with a button-shaped grey natural pearl, measuring approximately 8.60-8.70x9.20 mm, to the old-cut diamond bar brooch, circa 1911, 5.5 cm, with French assay mark for gold

Signed Cartier Paris Londres New York, no. 6025

Accompanied by report no. 89136 dated 13 December 2016 from the SSEF Swiss Gemmological Institute stating that the pearl is a saltwater natural pearl, with no indications of artificial colour modfication.

CHF6,000-8,000 $6,000-8,000

•24

A STAINLESS STEEL WRISTWATCH, BY CARTIER

The circular silver dial, with applied Arabic and baton numerals, within a steel case, to the brown leather bracelet and deployant clasp, mechanical movement, circa 1952, case width 38.0 mm, inner circumference 16.0 cm

Dial, bracelet and buckle signed Cartier, case no. 553324 and 4209

CHF5,000-7,000 $5,000-7,000

25

26

~25

A STAINLESS STEEL AND SAPPHIRE TRIPLE CALENDAR WRISTWATCH, BY CARTIER

The two-tone circular dial with dagger numerals, subsidiary seconds, apertures for day, month and moon phases, with outer railway day division, cabochon sapphire crown, to the brown crocodile Cartier bracelet and deployant clasp, automatic movement, case width 32 mm, 15.0 cm inner circumference

Dial signed Cartier, movement signed European Watch and Clock Co Inc, nos. 412495 (case), 406222 (movement)

The straps on this lot are subject to CITES / import restrictions. Please refer to the department for further information.

CHF8,000-12,000 $8,000-12,000

~26

A DUAL TIME 'TANK CINTRÉE' WRISTWATCH, BY CARTIER

The rectangular cream slightly bombé dial with two dials within a polished gold bezel, the first dial with Roman numerals, inner minute railway and blued steel hands, the second with Roman numeral quarters, baton hour markers and blued steel hands, to the sapphire-set crown and deployant clasp, mechanical movement, case width 24.0 mm, inner circumference 17.0 cm, with French assay marks for gold

Dial, case, buckle and straps signed Cartier Paris, nos. 16 (inside case), A106178 370-90 (outside case) and K01595 (buckle)

The straps on this lot are subject to CITES / import restrictions. Please refer to the department for further information.

CHF10,000-15,000 $10,000-15,000

(reverse)

•27

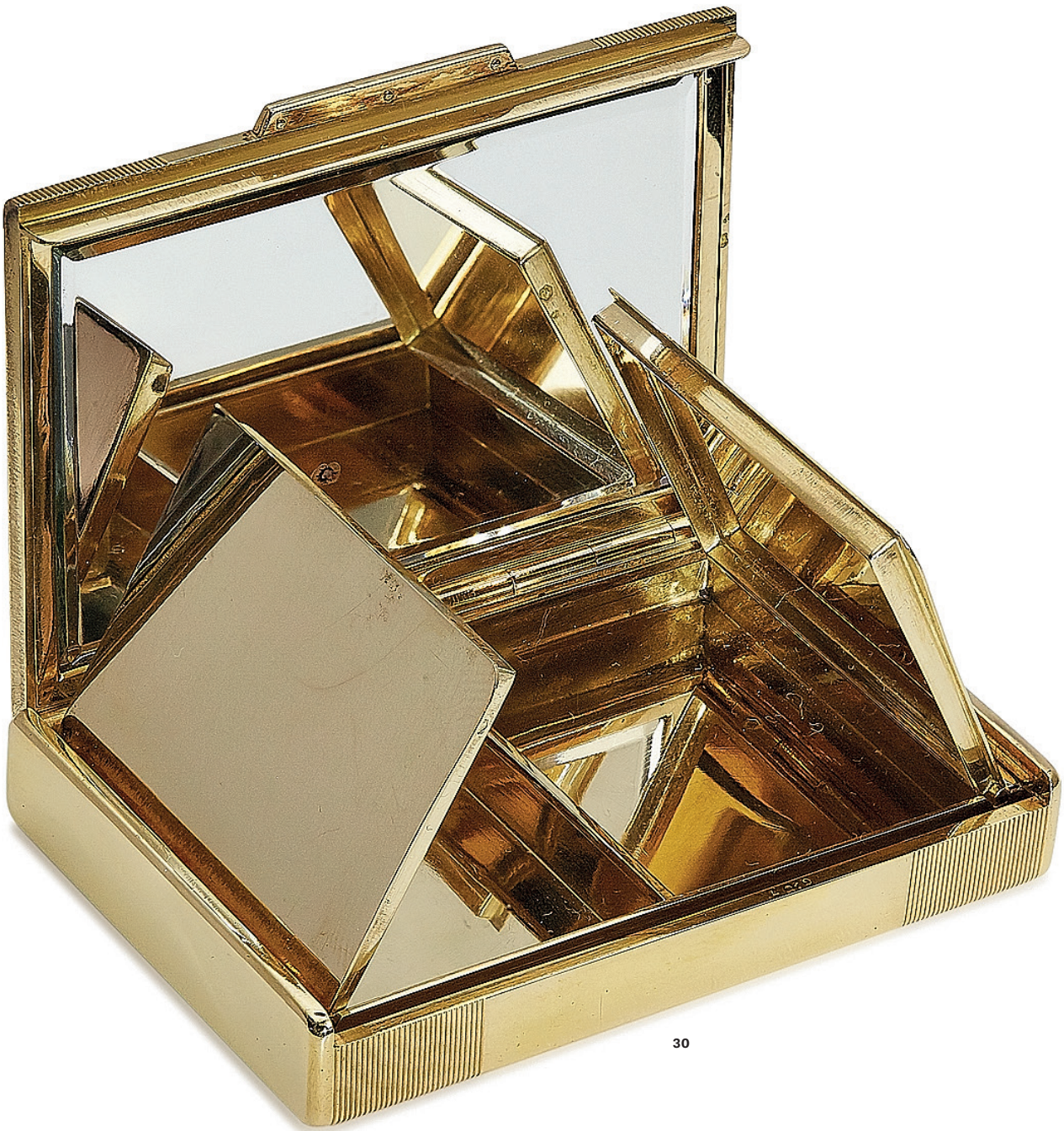
AN ART DÉCO GOLD, SAPPHIRE AND ENAMEL LIGHTER, BY CARTIER

The front inset with fifteen blue and white enamel train signals, the reverse set with a cabochon sapphire, circa 1925, 5.5x30 cm, 85 gr

Signed Cartier Paris London

CHF3,000-5,000 $3,000-5,000

29



30

28

29

28

AN ART DÉCO GOLD, LAPIS LAZULI AND ENAMEL CIGARETTE CASE, BY CARTIER

Of rectangular outline, applied with white enamel lotus flowers, the sides and push-piece set with plaques of lapis lazuli, circa 1926, 8.4x4.5 cm, 97 gr, with UK hallmarks for gold

With makers' mark JC for Jacques Cartier

CHF6,000-8,000 $6,000-8,000

•29

AN ART DÉCO GOLD AND ENAMEL PICTURE FRAME, BY CARTIER

Of reeded square outline, enhanced with black enamel on both sides, to the triangular pendant loop, opening to reveal four hinged picture frames, circa 1929, 4.0x4.0 cm, 70 gr

Signed Cartier Paris, no. 0126

CHF5,000-7,000 $5,000-7,000

LITERATURE:
Réunion des Musées Nationaux, *Cartier Le Style et L'Histoire*, Paris, 2013, p. 357 for a similar example currently in the Collection of the Monaco Princely Family

30

AN ART DÉCO GOLD AND MULTI-GEM 'EGYPTIAN REVIVAL' COMPACT, BY CARTIER

Of rectangular outline, applied to the front with sapphire and chrysoberyl-set *oudjat* symbols, suspended from black enamel and diamond scales, the reeded sides and the push-piece applied with cabochon sapphires, opening to reveal a mirror and two compartments, 1930s, 7.0x4.8 cm, 126 gr, in red Cartier case

Signed Cartier Paris, no. indistinct

CHF7,000-10,000 $7,000-10,000

31

A ROCK CRYSTAL AND DIAMOND DESK CLOCK, BY CARTIER

The circular rock crystal clock with faceted edges, the circular dial with openwork baton hour markers and diamond-set hands, with later plexiglass stand, mechanical movement, circa 1950, 10.5 cm, in red leather Cartier original fitted case

Signed Cartier, no. 204

CHF15,000-25,000 $15,000-25,000

~32

AN ART DÉCO MULTI-GEM 'LIGNE S' CLOCK, BY CARTIER

The circular mother-of-pearl dial with black enamel Roman numerals in a rosé mirrored rectangular case to the black enamel frame decorated with mother-of-pearl and coral, *corallium rubrum*, bead corners, rock crystal and enamel plinth, circa 1930, 15.0 cm, 1.7 kg, in maroon leather Cartier original fitted case

Signed Cartier, no. S588

CHF10,000-15,000 $10,000-15,000

This lot will be subject to Fish & Wildlife regulations if it is to be imported to the USA.

At the end of the 1920s, Jeanne Toussaint creates the S department (for 'Silver' or 'Soir', which means 'evening' in French), in order to start designing utilitarian objects, crafted in silver or gold, often without any gemstone. It became widely popular during the Great Depression of the 1930s.

CARTIER
CARTIER

CHRISTIE'S JEWELS ONLINE

INCLUDING THE PRIVATE COLLECTION OF ÉRIC NUSSBAUM

14-21 JUNE 2017

Please refer to pages 374-393 for the illustrations and the descriptions of the lots of the Private Collection of Éric Nussbaum that are offered in the Christie's Jewels Online sale.

VIEWING

Friday	12 May	10.00am - 6.00pm
Saturday	13 May	10.00am - 6.00pm
Sunday	14 May	10.00am - 6.00pm
Monday	15 May	10.00am - 6.00pm
Tuesday	16 May	10.00am - 6.00pm
Wednesday	17 May	10.00am - 12 noon

www.christies.com/nussbaumonline

Please note that this is not a sale catalogue for the auction. This summary is provided as a courtesy. Please see the sale online for full descriptions, the conditions of sale, and other important information regarding this auction.

33

34

THE PROPERTY OF A LADY

33

A SAPPHIRE AND DIAMOND RING

Set with a fancy-cut sapphire to the baguette and marquise-cut diamond raised gallery and baguette-cut diamond shoulders, ring size 8, mounted in gold

Accompanied by report no. 25300 dated 28 October 1992 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Sri Lanka.

Please note that this report is over five years old and may require an update.

CHF25,000-35,000 $25,000-35,000

THE PROPERTY OF A LADY OF TITLE

+34

A DIAMOND RING

Set with a circular-cut diamond, weighing approximately 9.02 carats, to the plain hoop, ring size 6, mounted in gold

CHF75,000-95,000 $75,000-95,000

35

36

+35

A MULTI-GEM BROOCH

Modelled as two flowerheads, set with a ruby and a sapphire within pavé-set diamond petals, to the articulated stylised leaves, each baguette-cut diamond stems with carved emerald leaves and small diamond, citrine and sapphire accents, detachable to wear as two brooches, 9.0 cm, mounted in gold

Accompanied by report no. 91002 dated 20 March 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Kashmir, with no indications of heating.

Report no. 17020132/1 & 2 dated 28 February 2017 from the Gübelin GemLab stating that the origin of the ruby is Burma (Myanmar), with no indications of heating, and an Information Sheet on 'Rubies from Mogok, Burma', and that the origin of the sapphire is Kashmir, with no indications of heating.

CHF35,000-50,000 $35,000-50,000

37

THE PROPERTY OF AN ITALIAN LADY

+36

AN EMERALD AND DIAMOND RING

Set with an octagonal step-cut emerald, weighing approximately 6.54 carats, between triangular-cut shoulders, ring size 7 ½, mounted in gold

Accompanied by report no. 91018 dated 16 March 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the emerald is Colombia, with minor amount of artificial resin.

Report no. 16010150 dated 2 February 2016 from the Gübelin GemLab stating that the origin of the emerald is Colombia, with indications of minor clarity enhancement.

CHF35,000-45,000 $35,000-45,000

THE PROPERTY OF A LADY

+37

A SAPPHIRE AND DIAMOND RING, BY LORENZ BÄUMER

Set with an oval-cut sapphire to the diamond-set gallery and hoop, ring size 4 ½, with French assay mark for gold

Signed Lorenz Bäumer, no. 1467

Accompanied by report no. 91496 dated 30 March 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Ceylon (Sri Lanka), with no indications of heating.

CHF50,000-80,000 $50,000-80,000

THE PROPERTY OF A LADY OF TITLE

+38

A SAPPHIRE BEAD NECKLACE

Composed of five rows of graduated sapphire beads, 37.0 cm, mounted in gold

CHF20,000-30,000 $20,000-30,000

39

40

+39

A SAPPHIRE AND DIAMOND RING

Set with an oval-cut sapphire, weighing approximately 13.43 carats, to the tapered baguette and circular-cut diamond raised surround and gallery, ring size 5 ¾, mounted in gold

Accompanied by report no. 16030122 dated 30 March 2016 from the Gübelin GemLab stating that the origin of the sapphire is Sri Lanka (Ceylon), with no indications of heating, and an Information Sheet on 'Unheated sapphires'.

CHF40,000-50,000 $40,000-50,000

+40

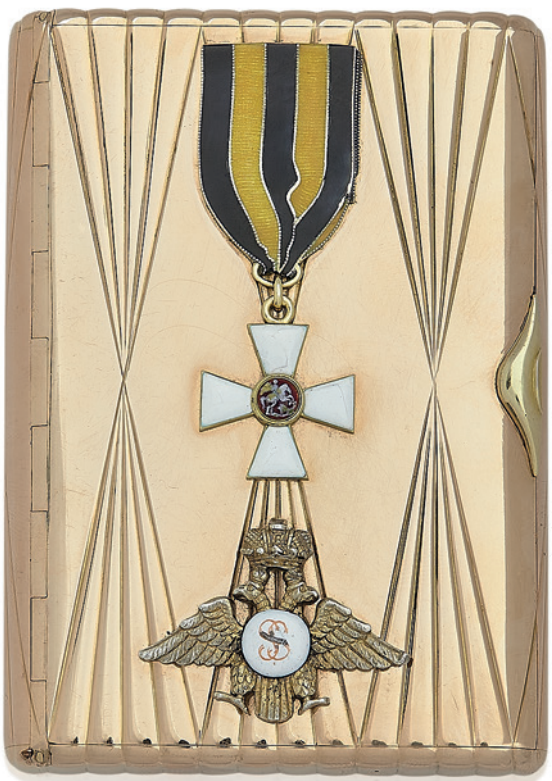
A COLOURED DIAMOND RING

Set with a fancy yellow cushion-shaped diamond, weighing approximately 12.05 carats, to the plain hoop, ring size 6 ½, mounted in gold

Accompanied by report no. 2175425795 dated 18 December 2015 from the GIA Gemological Institute of America stating that the diamond is Fancy Yellow colour, VS2 clarity.

CHF120,000-150,000 $120,000-150,000

41



42

41

A GEM-SET SILVER, GOLD AND ENAMEL CIGARETTE CASE MAKER'S MARK CYRILLIC 'M.S', ST PETERSBURG, 1908-1917

Rectangular, the cover applied with military badges, possibly added later, and three elephants, with cabochon sapphire thumb-piece, 9.5x6.5x1.3 cm, 153 gr

CHF1,800-2,000 $1,800-2,000

42

A GOLD, SILVER AND ENAMEL CIGARETTE CASE MAKER'S MARK 'A.K.', ST PETERSBURG, 1908-1917

Rectangular with rounded corners, the cover applied with the order of St George and later Imperial double-headed eagle below a crown, inscribed in Russian under cover 'In memory / (to) A.S. Ruber / from the officers of the / Life Guard Horse Grenadier (Regiment) / 2V1909', 10.0x7.0x1.5 cm, 225 gr

CHF3,500-5,500 $3,500-5,500

43

A GOLD, GEM-SET AND ENAMEL CIGARETTE CASE CONTINENTAL, 20TH CENTURY

Rectangular, all over reeded, the cover later applied with an Imperial double-headed eagle, ruby and diamond-set coin, a lizard and enamelled badge, 13.2x7.6x1.1 cm, 248 gr, with French assay marks for gold

Signed Cartier Paris

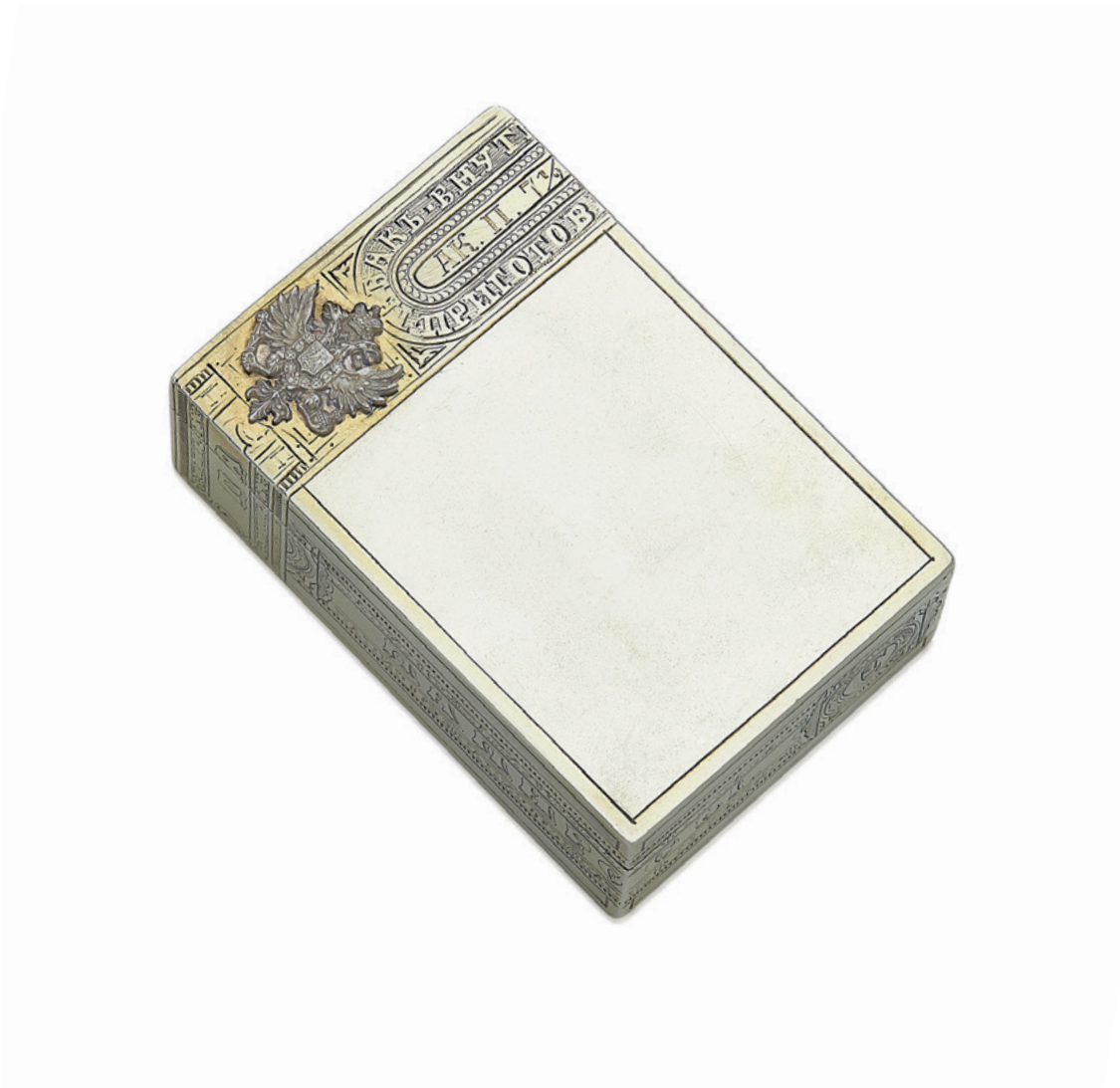
CHF4,000-6,000 $4,000-6,000

44

A JEWELLED SILVER, GOLD AND ENAMEL CIGARETTE CASE MAKER'S MARK 'PJS', ST PETERSBURG, 1904-1908

Rectangular with round corners, the sunburst reeded silver body applied with a variety of charms, including diamond-set Roman numerals for 300 years, an enamelled coat-of-arms with St George, an enamelled shoulder strap, cyphers and monograms, cabochon sapphire thumb-piece, 10.0x7.0x1.7 cm, 215 gr

CHF1,800-2,000 $1,800-2,000



45

A SILVER *TROMPE- L'OEIL* CIGAR BOX
MAKER'S MARK CYRILLIC 'NF', MOSCOW, 1880

Rectangular, the hinged cover and sides chased and engraved to simulate tax bands, the cover later applied with an Imperial double-headed eagle, 9.0x6.0x3.2 cm, 216 gr

CHF3,000-5,000 $3,000-5,000

+46

A RUBY AND DIAMOND NECKLACE, BRACELET, RING AND EARRING SUITE, BY MOUAWAD

The ruby bead necklace set to the front with three pavé-set diamond geometric links, each set with an oval cabochon ruby, together with a bracelet, a ring and a pair of earrings en suite, necklace 42.5 cm, bracelet 18.0 cm, ring size 6, earrings, 5.5 cm, mounted in gold

Signed Mouawad (5)

CHF10,000-15,000 $10,000-15,000

~47

A MOTHER-OF-PEARL 'VINTAGE ALHAMBRA' WRISTWATCH, AND AN ONYX 'ALHAMBRA' NECKLACE, BY VAN CLEEF & ARPELS

The wristwatch composed of a series of eight mother-of-pearl quatrefoils within beaded gold surrounds, the larger one being the dial, quartz movement; and the necklace composed of twenty quatrefoil-shaped onyx panels within beaded gold surrounds, joined by faceted chain-link connections, wristwatch 17.5 cm, necklace 83.0 cm, mounted in gold

Wristwatch signed Van Cleef & Arpels, no. HH3057 336674, necklace with maker's mark VCA for Van Cleef & Arpels, no. NY 4K854.101

This lot will subject to Fish & Wildlife regulations if it is to be imported into the USA. (2)

CHF15,000-20,000 $15,000-20,000

•+48

A GOLD AND DIAMOND NECKLACE, BY BOUCHERON

The detachable pendant of openwork circular torsade design with pavé-set diamond bombé panel, to the circular-cut diamond line surmount, and scrolling necklace, 1970s, 45.5 cm, with French assay marks for platinum and gold

Signed Boucheron

CHF14,000-18,000 $14,000-18,000

49

50

+49

A RUBY AND DIAMOND RING

Set with an oval-cut ruby within a marquise, baguette and circular-cut diamond surround, ring size 7 ¾, mounted in gold

Accompanied by report no. 2161042431 dated 2 May 2014 from the GIA Gemmological Institute of America stating that the origin of the ruby is Thailand, with indications of heating.

CHF20,000-30,000 $20,000-30,000

+50

A PAIR OF DIAMOND EARSTUDS

Each square cut-cornered diamond, weighing approximately 2.07 and 2.02 carats, in a four claw mount, mounted in gold (2)

CHF15,000-20,000 $15,000-20,000

•+51

A GOLD AND CULTURED PEARL NECKLACE AND EARRING 'GANCIO' SET, BY BULGARI

The fancy-link necklace interspersed with cultured pearls, together with a pair of earrings en suite, necklace 40.5 cm, earrings 2.0 cm, mounted in gold and steel (3)

Signed Bvlgari

CHF4,000-6,000 $4,000-6,000

•+52

A SAPPHIRE AND DIAMOND NECKLACE AND EARRING SET

The v-shaped diamond line necklace, suspending to the front thirteen sapphire and diamond flowerheads with diamond and sapphire graduated tassels, the back enhanced with oval-cut sapphires and small diamond clusters, together with a pair of earrings en suite, necklace 43.0 cm, earrings 4.5 cm, mounted in gold (3)

CHF25,000-35,000 $25,000-35,000

53

54

53

A SAPPHIRE AND DIAMOND RING

Set with an oval-cut sapphire, weighing approximately 12.39 carats, within a circular-cut diamond surround, ring size 6 ½, mounted in gold

CHF10,000-15,000 $10,000-15,000

54

A DIAMOND RING

Set with a circular-cut diamond, weighing approximately 3.76 carats, between baguette-cut diamond shoulders, ring size 6 ½, with French assay marks for platinum and gold

CHF20,000-25,000 $20,000-25,000

THE PROPERTY OF A LADY

+55

A DIAMOND NECKLACE

Of swag design, centering a circular and baguette-cut diamond bow and tassel, to the three rows of circular and baguette-cut diamonds, buckle terminals and double torsade neck chain, 42.0 cm long, with French assay mark for platinum

CHF25,000-35,000 $25,000-35,000

THE PROPERTY OF A PRIVATE COLLECTOR

56

A DIAMOND DOUBLE CLIP BROOCH, BY CARTIER

Modelled as two bombé diamond-set panels of *boteh* design, each set with a larger circular-cut diamond, weighing approximately 2.89 and 2.83 carats, enhanced by a line of baguette-cut diamond, with diamond cluster finials, detachable to wear as two clips, 1930s, 7.7 cm, with French assay marks for platinum and gold

Signed Cartier Paris, no. L6434

CHF40,000-60,000 $40,000-60,000

57 No Lot

(reverse)

•58

A SAPPHIRE, PEARL AND ENAMEL INDIAN NECKLACE

The front composed of a series of graduated gold panels, each set with a cabochon sapphire and three pearls, between two rows of seed pearls, suspending a row of graduated cabochon sapphires and pearls, the reverse of each panel with green, pink and blue enamel of foliate design, with silk cord, adjustable length, in blue leather Wartski fitted case

Please note that the pearls have not been tested for natural origin.

CHF8,000-12,000 $8,000-12,000

(reduced size)

•59

A LATE 19TH CENTURY DIAMOND PENDANT/BROOCH

The central detachable diamond cluster and surround, within a diamond laurel wreath, suspending a pear-shaped, old and rose-cut diamond detachable bow pendant, to the later added surmount of foliate design, central cluster detachable for wear as a ring, circa 1890, 11.0 cm, in purple velvet Carrington & Co. fitted case

CHF10,000-15,000 $10,000-15,000

60

A RETRO COLOURED SAPPHIRE AND DIAMOND BROOCH AND EARRING SUITE

The brooch modelled as two leaves, set with graduating purple, pink and blue sapphires, with pavé-set diamond stems, together with a pair of earrings en suite, brooch 12.0 cm, earrings 3.0 cm, in red leather Frank S. Hartley fitted case (3)

CHF15,000-20,000 $15,000-20,000

61

62

+61

AN ART DÉCO DIAMOND BROOCH, BY CARTIER

Designed as two openwork plaques, set throughout with circular-cut diamonds and baguette-cut diamond accents, detachable to wear as two clip brooches, circa 1930, 8.0 cm, in pink leather Cartier fitted case

Signed Cartier Paris

CHF40,000-60,000 $40,000-60,000

THE PROPERTY OF A LADY

62

AN ART DÉCO ENAMEL AND DIAMOND COMPACT, BY VAN CLEEF & ARPELS

Of hexagonal Japanese style, the red enamel central panel with gold cloud designs and black enamel tree applied with small diamond flowers, to the black enamel shoulder panels, with diamond line borders and applied diamond-set geometric design, with diamond-set push-piece and handle, opening to reveal a mirror and a powder compartment, 1930s, 5.5 cm, 84 gr, with French assay marks for platinum and gold

Signed Van Cleef & Arpels

CHF4,000-6,000 $4,000-6,000

63

64

+63

AN ART DÉCO MULTI-GEM BROOCH, BY MAUBOUSSIN

Modelled as a diamond-set stylised fountain, a carved sapphire bird perched on one side, with carved emerald and sapphire details, enhanced by onyx lines, 1929, 6.0 cm, mounted in platinum

Unsigned

Accompanied by certificate of authenticity dated 18 July 2016 from Mauboussin.

CHF30,000-35,000 $30,000-35,000

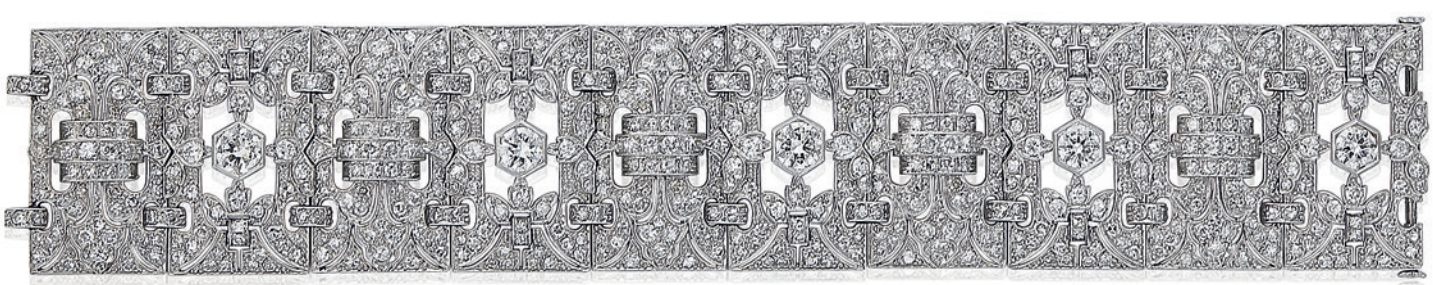
+64

AN ART DÉCO GEM-SET BRACELET, BY MAUBOUSSIN

Designed as three lozenge-shaped panels, each centering a reeded emerald bead, carved sapphire and ruby leaves, enhanced by baguette, single and old-cut diamonds and black enamel lines, the three connecting links of openwork oval design, set with baguette and single-cut diamonds, circa 1930, 17.5 cm, mounted in platinum and gold

Signed Mauboussin

CHF150,000-180,000 $150,000-180,000

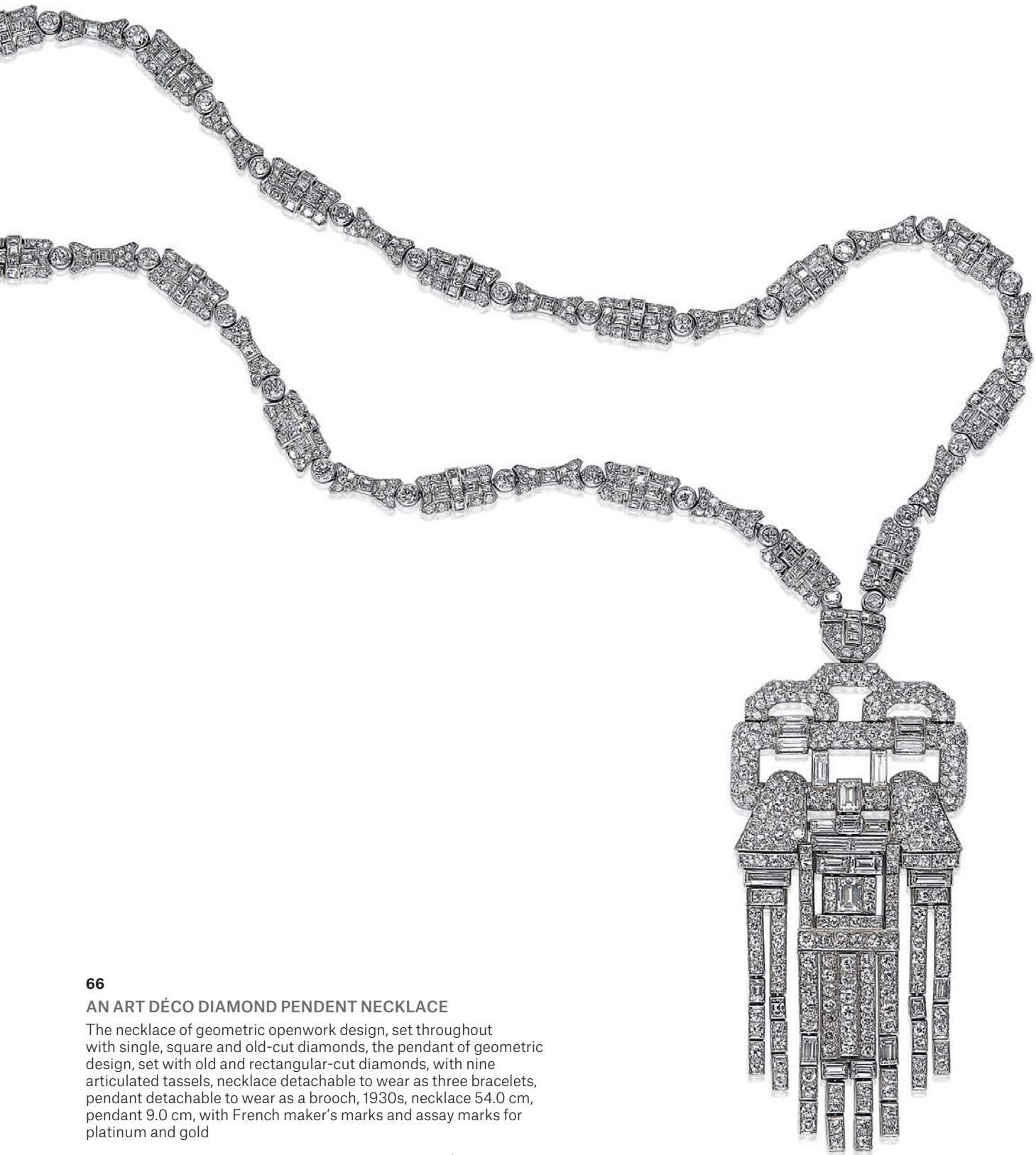


65

AN ART DÉCO DIAMOND BRACELET

Composed of ten pierced rectangular panels, set with single and old-cut diamonds, to the ten larger old-cut diamonds within hexagonal millegrain-set collets, 1930s, 19.0 cm

CHF15,000-25,000 $15,000-25,000



66

AN ART DÉCO DIAMOND PENDENT NECKLACE

The necklace of geometric openwork design, set throughout with single, square and old-cut diamonds, the pendant of geometric design, set with old and rectangular-cut diamonds, with nine articulated tassels, necklace detachable to wear as three bracelets, pendant detachable to wear as a brooch, 1930s, necklace 54.0 cm, pendant 9.0 cm, with French maker's marks and assay marks for platinum and gold

CHF60,000-80,000 $60,000-80,000

67

68

67

A DIAMOND BROOCH, BY VAN CLEEF & ARPELS

Modelled as two stylised pine cones with stems, set throughout with circular-cut diamonds within reeded gold surrounds, 1960s, 7.0 cm, mounted in platinum and gold, in grey suede Van Cleef & Arpels pouch

Signed Van Cleef & Arpels, no. 90614

CHF10,000-15,000 $10,000-15,000

68

A DIAMOND RING

Set with a circular-cut diamond weighing approximately 3.07 carats, to the diamond-set shoulders, ring size 6 ½, mounted in platinum

CHF15,000-20,000 $15,000-20,000

~69

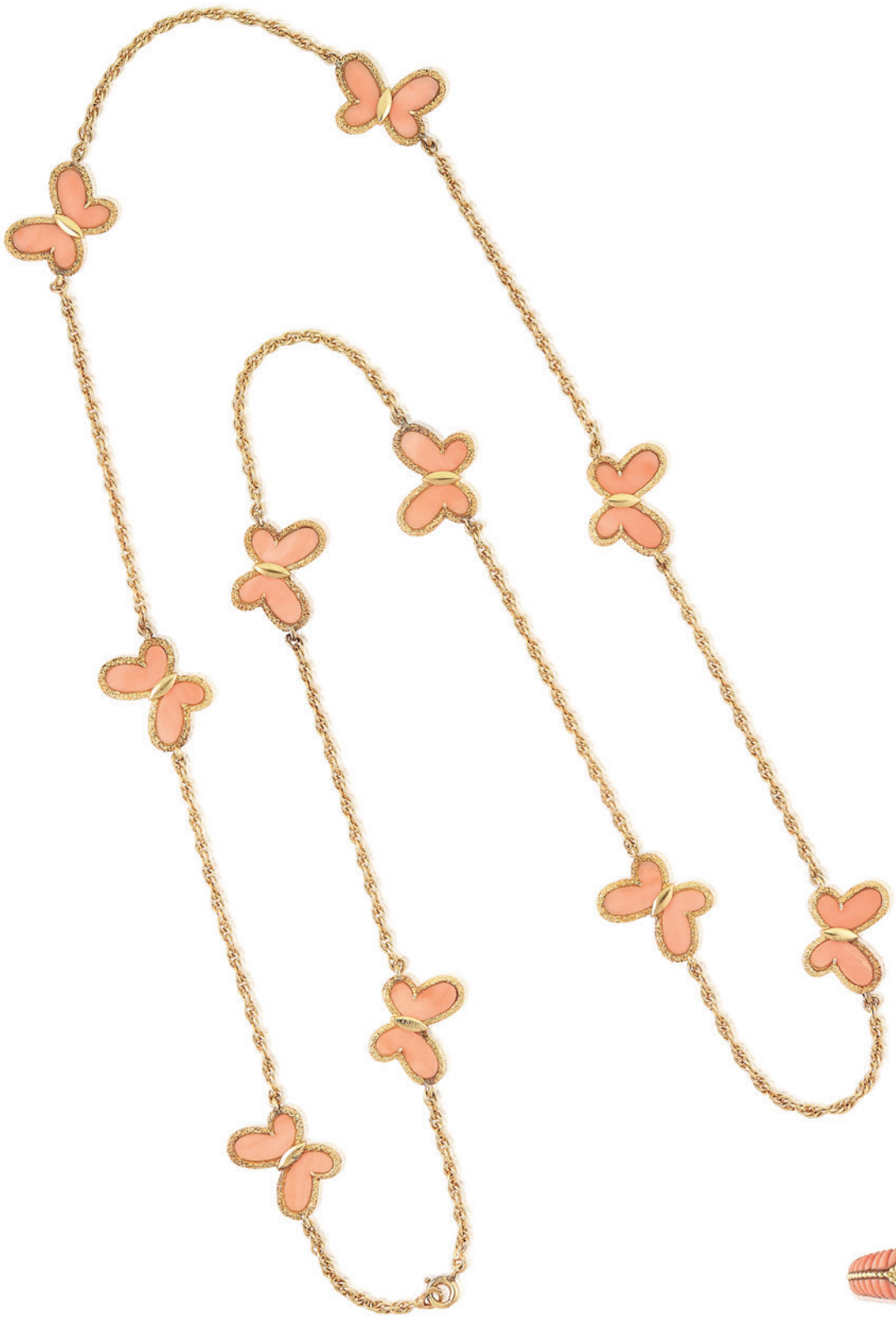
A CORAL 'ALHAMBRA' NECKLACE, AND A CORAL AND DIAMOND RING, BY VAN CLEEF & ARPELS

The necklace composed of ten gold butterflies with coral wings joined by a fancy-link gold chain, 1974, 78.0 cm, in blue Van Cleef & Arpels case; the fluted coral ring set to the centre with a small diamond cluster, and beaded gold detail, 1972, ring size 6

Necklace and ring signed VCA for Van Cleef & Arpels, no. B4119K6 (necklace), 123494 (ring)

This lot is subject to CITES/import restrictions. Please contact the department for further information. (2)

CHF12,000-18,000 $12,000-18,000



69

69

70

71

70

A DIAMOND RING

Set with a circular-cut diamond, weighing approximately 4.04 carats, to the diamond-set shoulders, ring size 6 ½, mounted in platinum

CHF30,000-40,000 $30,000-40,000

71

A PAIR OF DIAMOND EARRINGS, BY VAN CLEEF & ARPELS

Each circular and marquise-cut diamond cluster surmount to the smaller marquise and circular-cut detachable drop, 4.0 cm, mounted in platinum and gold

Signed Van Cleef & Arpels, no. 97.848 (2)

CHF15,000-20,000 $15,000-20,000

72

73

72

A RUBY AND DIAMOND RING, BY VAN CLEEF & ARPELS

Of bombé design, set with lines of circular-cut rubies, enhanced by three lines of circular-cut diamonds, ring size 6 ½, with French assay marks for platinum and gold

Signed Van Cleef & Arpels, no. 13010

CHF8,000-12,000 $8,000-12,000

73

A RUBY AND DIAMOND BOW BROOCH, BY VAN CLEEF & ARPELS

The calibré-cut ruby asymmetrical bow enhanced by lines of graduated circular-cut diamonds and lines of diamond-set navette-shaped collets, 1970s, 5.5 cm, mounted in platinum and gold

Signed V.C.A. for Van Cleef & Arpels, no. 88467

CHF10,000-15,000 $10,000-15,000

74

75

74

A DIAMOND RING, BY BOUCHERON

Set with a round brilliant-cut diamond, weighing approximately 4.56 carats, between baguette-cut diamond shoulders, ring size 5 ¼, with French assay mark for platinum

Signed Boucheron Paris

Accompanied by report no. 2185154645 dated 3 February 2017 from the GIA Gemological Institute of America stating that the diamond is F colour, VVS2 clarity.

CHF75,000-95,000 $75,000-95,000

75

A DIAMOND RING

Set with a marquise-shaped diamond, weighing approximately 3.28 carats, between baguette-cut diamond shoulders, ring size 6 ½, with French assay mark for platinum, in grey suede Van Cleef & Arpels pouch

Signed Van Cleef & Arpels Paris, no. 8419 C.S.

Accompanied by report no. 5181154781 dated 7 February 2017 from the GIA Gemological Institute of America stating that the 3.28 carat diamond is D colour, VVS2 clarity; ***also with a working diagram indicating that the clarity of the diamond is potentially Internally Flawless.***

CHF40,000-60,000 $40,000-60,000

76

A RUBY, SYNTHETIC RUBY AND DIAMOND FRINGE NECKLACE, BY BOUCHERON

The front designed as an undulating motif set with baguette and circular-cut diamonds, suspending ten ruby and diamond graduating clusters, to the baguette-cut diamond necklace and diamond and ruby-set clasp, 1960s, 37.0 cm, with French assay marks for platinum and gold, in grey suede Boucheron case

Signed Boucheron Paris, no 58.636

Accompanied by report no. 89004 dated 12 December 2016 from the SSEF Swiss Gemmological Institute stating that the origin of 68 rubies is Burma (Myanmar), with no indications of heating, and that 1 is a synthetic ruby.

CHF70,000-90,000 $70,000-90,000

77

78

+77

AN ART DÉCO SAPPHIRE AND DIAMOND BRACELET

Centering a marquise-cut diamond within a French-cut sapphire openwork circular frame, with old-cut diamond pierced articulated shoulders, to the French-cut sapphire and old-cut diamond articulated bracelet, 1930s, 18.0 cm, with French import marks for platinum and gold

CHF45,000-55,000 $45,000-55,000

THE PROPERTY OF A EUROPEAN ESTATE

+78

A SAPPHIRE AND DIAMOND RING

Set with a cushion-shaped sapphire, weighing approximately 12.33 carats, between pear-shaped diamond shoulders, ring size 6, with French assay marks for platinum and gold

Accompanied by report no. 15097208 dated 17 September 2015 from the Gübelin GemLab stating that the origin of the sapphire is Kashmir, with no indications of heating, and an Information Sheet on 'Unheated sapphires'.

Report no. 80828 dated 26 June 2015 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Kashmir, with no indications of heating.

CHF540,000-640,000 $540,000-640,000

79

+79

AN ART DÉCO DIAMOND BRACELET

Composed of six openwork panels of geometric design, set throughout with baguette, single and old-cut diamonds, each centering a larger old-cut diamond collet, 1930s, 19.0 cm, with French assay marks for platinum

CHF15,000-20,000 $15,000-20,000

80

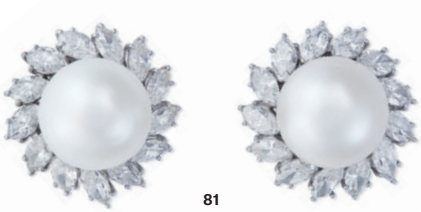
+80

A DIAMOND RING

Set with a round brilliant-cut diamond, weighing approximately 23.33 carats, between diamond-set shoulders, ring size 6, mounted in platinum

Accompanied by report no. 1176848437 dated 7 September 2016 from the GIA Gemological Institute of America stating that the diamond is J colour, VVS2 clarity.

CHF550,000-650,000 $550,000-650,000



81

THE PROPERTY OF A LADY

•81

A PAIR OF CULTURED PEARL AND DIAMOND EARRINGS, BY HARRY WINSTON

Each cultured pearl within a marquise-cut diamond surround, 2.0 cm, mounted in platinum and gold, in black suede Harry Winston case

With maker's marks of Jacques Timey for Harry Winston, no. 7324 (2)

CHF8,000-12,000 $8,000-12,000

82

83

(other view)

THE PROPERTY OF A LADY

+82

A PAIR OF BELLE ÉPOQUE NATURAL PEARL AND DIAMOND EARRINGS

Of chandelier design, set throughout with circular-cut diamonds, each suspending a drop-shaped natural pearl, measuring approximately 9.95-10.00x12.75 and 9.95-10.05x12.90 mm, to the diamond set link chain, scroll motif surround and tassel terminal, circa 1915, 6.9 cm

Accompanied by report no. 86956 dated 18 July 2016 from the SSEF Swiss Gemmological Institute stating that both pearls are saltwater natural pearls. (2)

CHF32,000-42,000 $32,000-42,000

+83

A SAPPHIRE AND DIAMOND RING, BY BOLIN

Set with a sugarloaf cabochon sapphire, weighing approximately 7.58 carats, between square-cut diamond line shoulders, to the pavé-set single-cut diamond surround, the inside inscribed 'SOPHUS 18.8.40', 1939, ring size 6 ¾, with Swedish marks for platinum

With maker's mark WA.B for Bolin

Accompanied by report no. 16110077 dated 14 November 2016 from the Gübelin GemLab stating that the origin of the sapphire is Kashmir, with no indications of heat, and an Information Sheet on 'Unheated sapphires'.

Report no. 86527 dated 30 June 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Kashmir, with no indications of heating.

CHF190,000-220,000 $190,000-220,000

84

85

•+84

A SAPPHIRE AND DIAMOND BRACELET

The rectangular-cut sapphire line between single-cut diamond line borders, the front of openwork foliate design, set with single, old and baguette-cut diamonds, to the similarly-set clasp, 1930s, 19.0 cm

CHF12,000-18,000 $12,000-18,000

THE PROPERTY OF AN ITALIAN FAMILY

+85

AN ART DÉCO DIAMOND BRACELET

Composed of six rectangular openwork panels, the connecting links of openwork geometrical design, set throughout with old-cut diamonds, 1930s, 18.8 cm

CHF32,000-42,000 $32,000-42,000

86

THE PROPERTY OF A LADY

+86

A MID-20TH CENTURY SAPPHIRE AND DIAMOND BRACELET, BY TIFFANY & CO.

Set with a slightly graduated line of octagonal-cut sapphires between square-cut diamonds, the connecting panels set with three square-cut diamonds and diamond-set scrolling accents, 1950s, 19.0 cm

Signed Tiffany & Co.

CHF20,000-30,000 $20,000-30,000

+87

A FIVE-STRAND NATURAL PEARL AND DIAMOND NECKLACE

Composed of ninety-six, ninety-five, ninety-one, ninety and eighty-eight natural pearls, measuring approximately 10.4-3.8 mm, to the openwork diamond-set elongated clasp, 51.5 cm, mounted in gold

Accompanied by report no. 71896 dated 16 December 2013 from the SSEF Swiss Gemmological Institute stating that the 460 pearls are saltwater natural pearls.

CHF250,000-350,000 $250,000-350,000

88

89

THE PROPERTY OF A GENTLEMAN

•88

A DIAMOND RING, BY TABBAH

Set with an octagonal-cut diamond, weighing approximately 4.90 carats, to the baguette and single-cut diamond openwork shoulders, ring size 5 ¾, mounted in platinum, in blue fabric Tabbah case

Signed Tabbah

CHF20,000-25,000 $20,000-25,000

THE PROPERTY OF A LADY

89

A DIAMOND RING

Set with a round brilliant-cut diamond, weighing approximately 5.11 carats, to the baguette-cut diamond shoulders, ring size 6 ½, mounted in platinum and gold

Accompanied by report no. 2185154626 dated 3 February 2017 from the GIA Gemological Institute of America stating that the 5.11 carat diamond is I colour, VS1 clarity.

CHF60,000-80,000 $60,000-80,000

+90

A CULTURED PEARL, RUBY AND DIAMOND ‘MANCHETTE SOUPLE’ BRACELET, BY RENÉ BOIVIN

The flexible navette-shaped bracelet set throughout with grey, golden and white cultured pearls, measuring approximately 12.0-9.5 mm, enhanced by cabochon rubies, the clasp set with circular-cut diamonds, circa 1980, 18.5 cm, with French assay marks for gold

Signed René Boivin, with maker’s mark for René Boivin

CHF40,000-60,000 $40,000-60,000

PROVENANCE:

Cf. F. Cailles, *René Boivin Joaillier*, Paris, Éditions de l’Amateur, 1994, p. 375 for a very similar example

91

92

∆•+91

A GROUP OF CORAL AND DIAMOND JEWELLERY

Comprising: a pair of earrings, each pear-shaped cabochon coral, enhanced on one side by a graduated line of baguette-cut diamonds, and a ring set with a continuous line of channel-set rectangular cabochon coral, between square-cut diamond lines, earrings 2.5 cm, ring size 6 ½, mounted in gold (3)

CHF3,500-5,000 $3,500-5,000

This lot is subject to CITES export /import restrictions and the historical CITES paperwork is not available. Please contact the department for further information.

THE PROPERTY OF A GENTLEMAN

92

A DIAMOND RING

Set with a circular-cut diamond, enhanced on two sides by four circular-cut diamonds, between baguette-cut diamond line shoulders, ring size 7 ¾ , mounted in platinum

CHF10,000-15,000 $10,000-15,000

93

94

+93

A PAIR OF DIAMOND 'COLOMBES DE LA PAIX' EARINGS, BY CARTIER

Each modelled as a stylised dove, pavé-set with circular-cut diamonds, 2001, 3.5 cm, with French assay marks for gold, in red leather Cartier case

Signed Cartier, no. 863825 (2)

CHF40,000-60,000 $40,000-60,000

THE PROPERTY OF A LADY

•94

A SAPPHIRE AND CITRINE RING

Set with an oval-cut sapphire, weighing approximately 8.87 carats, within a pear-shaped citrine surround, ring size 5, mounted in gold

Accompanied by copy of report no. 75596 dated 14 July 2014 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Ceylon (Sri Lanka), with no indications of heating.

CHF8,000-12,000 $8,000-12,000

95

96

•+95

A RUBY AND DIAMOND BRACELET

The large band designed as a series of diamond-set openwork panels of *boteh* design, set throughout with rose-cut diamonds and oval-cut rubies, 18.5 cm, mounted in gold

Accompanied by report no. 76006 dated 27 August 2014 from the SSEF Swiss Gemmological Institute stating that the origin of the rubies is Burma (Myanmar), with no indications of heating.

CHF40,000-60,000 $40,000-60,000

+96

A PAIR OF RUBY AND DIAMOND EARRINGS

Each centering an oval-cut ruby, weighing approximately 1.92 and 1.85 carat, within a circular-cut diamond surround, 1.5 cm, mounted in gold

Accompanied by report no. 88885 dated 28 November 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the rubies is Burma (Myanmar), with no indications of heating. (2)

CHF15,000-20,000 $15,000-20,000

97

+97

A RUBY AND DIAMOND BRACELET, BY MOUAWAD

Set with nine oval-cut rubies, weighing approximately 1.66-1.00 carat, within baguette and circular-cut diamond clusters, to the marquise-cut diamond connecting links between oval-cut ruby shoulders, 18.0 cm, mounted in platinum and gold

Signed Mouawad

CHF80,000-120,000 $80,000-120,000

98

+98

A RUBY AND DIAMOND RING

Set with a heart-shaped ruby, weighing approximately 5.02 carats, within a diamond surround to the diamond-set shoulders, ring size 6, mounted in gold

CHF15,000-20,000 $15,000-20,000

99

•+99

A RUBY AND COLOURED SAPPHIRE RING

Set with an oval cabochon ruby, weighing approximately 6.25 carats, within a pavé-set pink sapphire surround, ring size 7, mounted in gold

CHF5,000-7,000 $5,000-7,000

100

THE PROPERTY OF A LADY

100

A DIAMOND RING

Set with a circular-cut diamond, weighing approximately 3.49 carats, to the plain hoop, ring size 4 ½, mounted in platinum

CHF18,000-22,000 $18,000-22,000

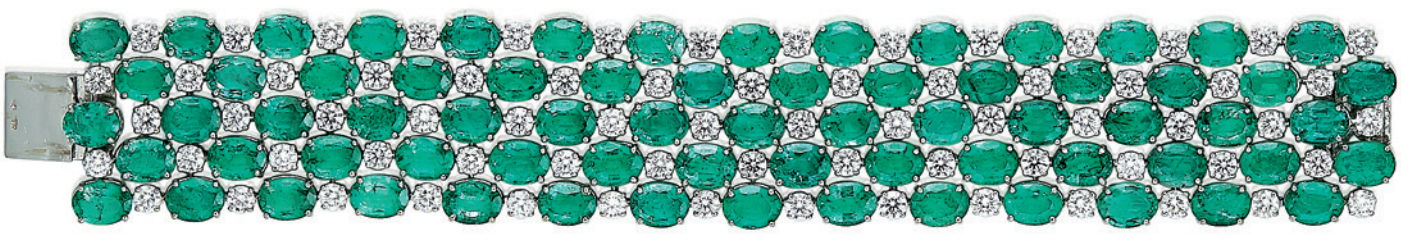
•+101

AN EMERALD AND DIAMOND LONGCHAIN

Set with a series of spectacle-set oval-cut emeralds, interspersed by briolette-cut diamonds, 154.0 cm, mounted in gold

CHF20,000-30,000 $20,000-30,000

101



102

103

•+102

AN EMERALD AND DIAMOND BRACELET

The large lattice band alternately set with oval-cut emeralds and circular-cut diamonds, 17.5 cm, mounted in gold

Accompanied by report no. 69333 dated 8 August 2013 from the SSEF Swiss Gemmological Institute stating that the origin of the emeralds is Brazil, with minor to moderate amount of oil.

CHF20,000-30,000 $20,000-30,000

THE PROPERTY OF A LADY

103

A PAIR OF EMERALD AND DIAMOND EARRINGS

Each circular-cut diamond surmount to the baguette and circular-cut diamond line suspension, with square-cut emerald drops, 4.0 cm, mounted in platinum

Accompanied by report no. 90022 dated 6 February 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the emeralds is Colombia, one with no indications of clarity modification, the other with minor amount of oil. (2)

CHF40,000-60,000 $40,000-60,000

+104

A RETRO RUBY AND DIAMOND PENDANT, BY KIRBY, BEARD & CO.

The Latin cross pendant with diamond line details and ruby accents centering a circular-cut diamond and calibré-cut ruby flowerhead, to the bar-link chain, 1950s, pendant 9.0 cm, necklace 47.0 cm, mounted in platinum and gold

Unsigned

Accompanied by original advert from the 1950s illustrating lot 104.

CHF20,000-25,000 $20,000-25,000

Original advert from the 1950s

•105

A PAIR OF MULTI-GEM 'BEE' BROOCHES, BY SABBADINI

Each body and eye set with amethyst or tourmaline, to the diamond-set wings, 3.0 cm, mounted in gold, in green Sabbadini case

Signed sabbadini (2)

CHF2,000-3,000 $2,000-3,000

106

A NATURAL PEARL, CULTURED PEARL AND DIAMOND NECKLACE

The single-strand composed of sixty graduated natural pearls, measuring approximately 9.8-5.3 mm, and two cultured pearls, to the heart-shaped diamond clasp, 42.5 cm, mounted in platinum and gold

Accompanied by report no. 90450 dated 6 March 2017 from the SSEF Swiss Gemmological Institute stating that 58 pearls are saltwater natural pearls and that 2 pearls are beaded saltwater cultured pearls.

CHF30,000-40,000 $30,000-40,000

107

A SET OF DIAMOND JEWELLERY, BY VAN CLEEF & ARPELS

Comprising: a necklace composed of oval links of abstract design, nine with diamond accents, together with a brooch, a ring and a pair of earrings en suite, necklace detachable to wear as a bracelet, 1970s, necklace 54.0 cm, brooch 5.0 cm, ring size 3, earrings 3.5 cm, with French assay marks for platinum and gold

Necklace, brooch and earrings with maker's marks VCA for Van Cleef & Arpels, nos. 20690 20692 20689 (necklace), 19641 (brooch) and 20414 (earrings); ring unsigned (6)

CHF20,000-30,000 $20,000-30,000

108

109

•108

A PAIR OF 'CORDE' EARRINGS, BY RENÉ BOIVIN

Each polished half-sphere to the half-hoop surround of torsade design, 1980s, 4.0 cm, mounted in silver and gold

Signed R. Boivin and with maker's marks for René Boivin (2)

CHF1,500-2,500 $1,500-2,500

~109

A GOLD AND EBONY BANGLE, BY RENÉ BOIVIN

The swivelling ebony bangle with three golden panels, each between gold twin line shoulders, 1960s, inner circumference 18.0 cm, mounted in gold

Signed René Boivin

CHF7,000-10,000 $7,000-10,000

This lot is subject to CITES / import restrictions. Please contact the department for further information.

LA DOLCE VITA
(LOTS 110-148A)

If Paris was the capital of fashion and culture in the Art Déco era of the 1920s and 1930s, it was succeeded as Europe's most exciting, stylish and decadent city by Rome of the 1950s and 1960s. The Cinecittà Studios — known as 'Hollywood on the Tiber' — attracted international stars such as Elizabeth Taylor and Richard Burton to its sound stages, and when the cameras stopped rolling they joined the likes of Brigitte Bardot, Jayne Mansfield and Raquel Welch in the Café de Paris on the Via Veneto or at all-night parties at the Grand Hotel.

This *demi-monde* was famously chronicled in Federico Fellini's 1960 film La Dolce Vita, starring Marcello Mastroianni as a reporter for a gossip magazine who is followed everywhere by his photographer, Paparazzo (after whom the paparazzi were named). Mastroianni's character is tasked with tailing the idols of the era as they are chauffeur-driven from nightclubs to grand villas. The movie captured Rome at a time when it was a magnet for the most glittering people on the planet.

With all the celebrities and influential characters walking the streets of Italy it is not a coincidence that the already rich Italian jewellery school flourished and gained imperishable international recognition and fame, boasting the elegance and beauty that has been accompanying Italy for centuries and becoming a symbol of La Dolce Vita Surely it is not a coincidence that, in 1958, Christie's set up its first office abroad, in Rome, starting a wonderful collaboration that grew stronger every year and that we are proud to celebrate with this dedicated section.

Today if you visited Rome you wouldn't miss the Via Condotti promenade, or an aperitivo in Via MonteNapoleone in Milan. In the meantime let us give you a glimpse of what it could be by walking those streets with you through the history and creations of some of the most prominent Italian jewellers.

Still with Anita Ekberg as Sylvia
Film: La Dolce Vita, Federico Fellini, 1960
Photo © Granger / Bridgeman Images

Ravasco

Native Genoese Giacomo Ravasco opened his first laboratory in Milan in 1873, the year his son Alfredo was born. Alfredo later worked as his father's apprentice, learning his craft and sharing his passion for the *Liberty Style*. Father and son created for an elitist clientele, including members of the Italian royalty.

THE PROPERTY OF AN ITALIAN LADY

+110

A BELLE ÉPOQUE DIAMOND *DEVANT-DE-CORSAGE*, BY RAVASCO

The circular central panel set with a diamond-set openwork surround, connected on each side by three diamond-set bar-link chains to two smaller openwork diamond-set panels, the panels detachable to wear as three brooches, circa 1910, 15.6 cm, in brown leather Ravasco fitted case

Unsigned

CHF20,000-30,000 $20,000-30,000

Mario Buccellati

The Buccellati boutique, 1960s
Courtesy of the Federico Buccellati Archives

Mario Buccellati, christened the 'Prince of Goldsmiths' by the famous Italian poet D'Annunzio, was born in 1881 and became an apprentice at Milan jeweller Beltrami e Besnati at age 12. In 1919, he took over the firm, since renamed Mario Buccellati and still known for its originality, craftsmanship, and exquisite details. Exhibiting at the Madrid exhibition at the Casa Errazy y Comp brought Buccellati international success as well as a clientele that included members of royalty around the world. Mario died in 1965 and his 2 sons Gianmaria and Federico parted ways. The original shop on Via Condotti in Roma opened in 1926 is now run by Federico's children Lorenzo and Bendetta under the name of Federico Buccellati. The business expanded to Florence in 1929, and established itself in New York in 1953. It is still a private company owned by a branch of the family. Gianmaria also runs another firm Gianmaria Buccellati based in Milan.

+111

A RUBY AND DIAMOND BANGLE, BY M. BUCCELLATI

The hinged cuff of satin-finished gold, set to the front with three oval-cut rubies, each ruby set within a diamond-set pierced floral surround, inner circumference 18.0 cm, mounted in gold, in blue leather Mario Buccellati case

Signed M. Buccellati

CHF45,000-55,000 $45,000-55,000

112

113

THE PROPERTY OF A GENTLEMAN

+112

A CULTURED PEARL AND DIAMOND BROOCH, BY BUCCELLATI

Designed as a flowered stem, set with a grey and a white cultured pearl, to the rose-cut diamond petals and pavé-set diamond leaves, 4.6 cm, mounted in platinum and gold

Signed Buccellati Italy

CHF7,000-9,000 $7,000-9,000

+113

AN EMERALD AND DIAMOND RING, BY M. BUCCELLATI

Set with a rectangular cut-cornered emerald, to the openwork foliate surround enhanced by circular and rose-cut diamonds, ring size 8½, mounted in silver and gold

Signed M. Buccellati

CHF16,000-18,000 $16,000-18,000

+114

A SAPPHIRE, EMERALD AND DIAMOND BANGLE, BY BUCCELLATI

The openwork foliate bangle set with a line of oval cabochon sapphires between two lines of oval cabochon emeralds, enhanced throughout with rose-cut diamonds, inner circumference 17.0 cm, mounted in silver and gold, in blue leather Buccellati case

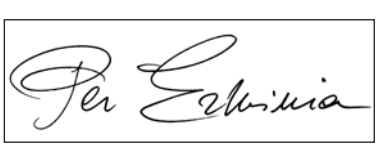
Signed Buccellati

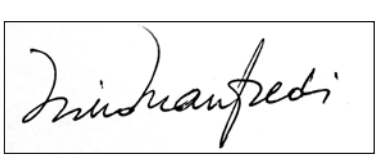
CHF15,000-20,000 $15,000-20,000

Erminia Ferrari Manfredi

Nino and Erminia Manfredi, Rome, 1960
Foto Carlo Riccardi © Archivio Riccardi

Nino Manfredi was an influential Italian actor, director, singer, screenwriter and personality of the Dolce Vita period, noted for his work in the genre of the *Commedia Italiana*. During his 54 years' career, he won many awards including the David di Donatello, the Prix de la Première Oeuvre at the Cannes Film Festival and the Nastro d'Argento, which named one of its prizes after him. He collaborated with renowned directors such as Ettore Scola, Dino Risi and Vittorio de Sica. He met his partner Erminia in 1955, asked for her hand a week after their meeting, and stayed with her for 49 years. Erminia, a former fashion model, was Nino's professional partner in many of his theatrical plays, working as a scenographer. After Nino's death in 2004, she joined forces with the charity Viva la Vita in the fight against Amyotrophic Lateral Sclerosis.





THE PROPERTY OF SIGNORA ERMINIA FERRARI MANFREDI

+115

A DIAMOND FRINGE NECKLACE

The baguette-cut diamond line with tied ribbon details, suspending a fringe of graduated marquise-cut diamonds tassels with central pear-shaped diamond drop, 36.0 cm

CHF22,000-32,000 $22,000-32,000

Via dei Condotti

A woman looking at a jeweller's shop window
Via dei Condotti, Rome, 1962
Mondadori Portfolio / Bridgeman Images

Via dei Condotti, at the foot of the Spanish steps, is one of the most iconic streets in Rome, fashionable and luxurious since Roman times, when it crossed Via Flaminia. Today it is home to Roman high fashion retailers, exclusive offices and legendary cafés, such as the Caffè Greco established in 1760, frequented by Schopenhauer, Goethe, Stendhal, Keats and Liszt. A hot spot since the days of the Dolce Vita, Via Condotti is still the meeting place for Italy's, and the world's, rich and famous, beautiful and powerful.

Still with Marcello Mastroianni
Film: La Dolce Vita, Federico Fellini, 1960
Photo © DILTZ / Bridgeman Images

Massoni

The Massoni boutique, 1935
Courtesy of Massoni

Massoni was founded in Rome in 1790 by Pietro Massoni, artisan and supplier to the Vatican. It is still a family company today, after seven generations, presently run by Giuseppe and Carlo Massoni. In the mid-1800s Pietro's son, Giuseppe, opened the first shop in Corso Umberto, next to the famous 'Armeria Spadini', haunt of the Roman aristocracy. In 1932, Pietro Giuseppe II relocated the shop to Via Condotti where it still stands today. Appointed suppliers of the Royal House of Piedmont in 1937, Massoni continues to serve aristocrats and celebrities in Italy and beyond.

(detail of reverse of lot 116)

LA DOLCE VITA
(LOTS 110-148A)

The Baron Ricky di Portanova and his wife Alessandra in the living room of their surrealist house Arabesque, Acapulco
Photo by © Norman Parkinson Ltd./courtesy Norman Parkinson Archive/Corbis/ Corbis via Getty Images

The Baron Enrico 'Ricky' of Portanova, grandson of the American magnate and philanthropist Hugh Roy Cullen, was a legendary character of Italy's international jet set.

Known for luxurious parties at his celebrated villa 'Arabesque', once the largest in Acapulco, he hosted some of the most famous and important people of the time, such as Roger Moore and Henry and Nancy Kissinger.

Arabesque was the location for the James Bond movie 'License to Kill.'

FORMERLY FROM THE COLLECTION OF THE BARON AND BARONESS DI PORTANOVA

+116

AN ANCIENT COIN, DIAMOND AND GOLD NECKLACE, BY MASSONI

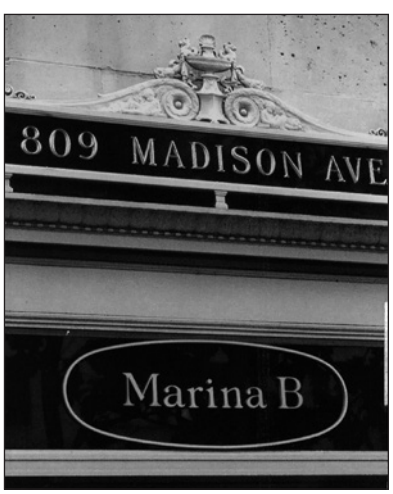
The front suspending seven graduated pavé-set diamond geometric plaques, each enhanced by a baguette-cut diamond outline, the central pendant set with an Egyptian gold octadrachm, Ptolemy II (285-246 BC), flanked by a pair of Syracuse silver tetradrachms, additionally flanked by a pair of Alexander the Great (336-323 BC) silver drachms and gold staters, joined by pavé-set diamond arched links to the necklace designed as a graduated series of pavé-set diamond geometric links, 41.0 cm, mounted in gold

Signed Massoni Roma

CHF100,000-150,000 $100,000-150,000

PROVENANCE:
Christie's New York, Jewels from the Di Portanova Collection, 25 October 2000, lot 405

Marina B.



Detail of the Marina B. boutique front window in New York
Courtesy of Marina B.

Marina Bulgari hails from the world famous Bulgari family, and created jewellery for the firm until the mid-1970s. After the death of her father, she started her own eponymous brand, Marina B., based in Geneva. Almost immediately, her iconic designs attracted a following led by Sophia Loren and the jetsetters of Saint Tropez, Ibiza, Capri, Monte Carlo and Saint Bart. In 2014 Marina's nephew, Giorgio Bulgari, became director of the firm and re-launched Marina B.'s most popular archive pieces and designs.

+117

A PAIR OF SYNTHETIC AND MULTI-GEM BANGLES, BY MARINA B.

Each set to the front with a cabochon pink synthetic quartz or synthetic ruby, flanked by cabochon tourmaline or amethyst within pavé-set diamond panels, to the flexible scalloped black metal spring bracelet, mounted in gold and steel

Signed Marina B. (2)

CHF6,000-8,000 $6,000-8,000

+118

THE UNIQUE EMERALD, SAPPHIRE AND DIAMOND ‘EXI’ BANGLE, BY MARINA B.

The expandable cuff composed of seven hexagonal step-cut graduated emeralds within a baguette-cut diamond surround, to the buff-top sapphire and diamond spacers, 1989, inner circumference 14.5 cm, with French assay mark for gold

Signed and with maker’s mark for Marina B., no. 1114/9

Accompanied by report no. 81660 dated 28 August 2015 from the SSEF Swiss Gemmological Institute stating that the origin of five emeralds is Colombia, and the origin of two emeralds is Zambia, with minor to moderate amount of oil except one with moderate amount of artificial resin.

CHF150,000-200,000 $150,000-200,000

LITERATURE:
Jutheau de Witt V., *Marina B, L’Art de la joaillerie et son design*, Milan 2003, p. 42

Via Montenapoleone

Via Montenapoleone, Milan, 1973
Mondadori Portfolio/Pino Grossetti / Bridgeman Images

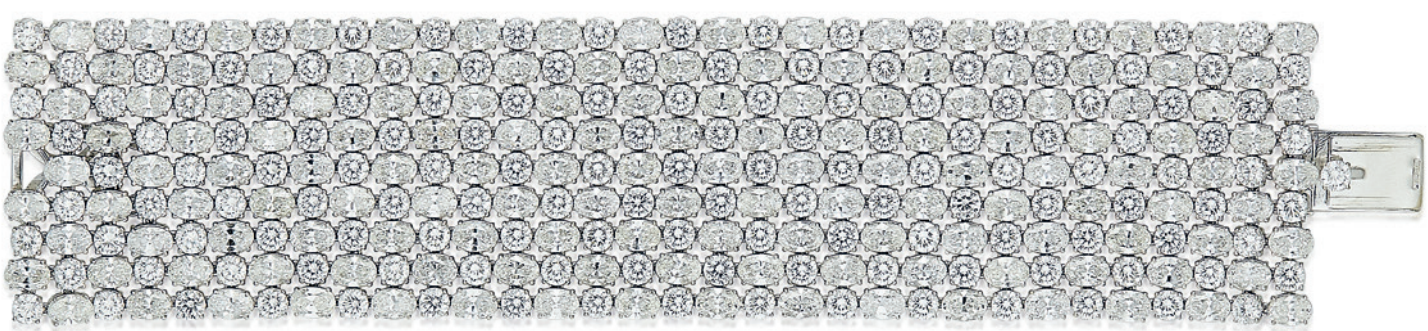
Milan is one of the fashion capitals of the world, and Via Montenapoleone marks the centre of this universe, as the home to an elitist congregation of luxury brands, Italian as well as international. Originally named Il Monte it was renamed Monte Napoleone after the region became part of the French Empire. During the 19th century the street was rebuilt in the neoclassical style and attracted as its residents the finest Italian jewellers, as well as aristocrats and artists. Giuseppe Verdi is known to have composed his masterpiece 'Nabucco' there. After the Second World War the street was reborn again as an international hub of high fashion.

Still with Anita Ekberg as Sylvia
Film: La Dolce Vita, Federico Fellini, 1960
Photo © Granger / Bridgeman Images

Pederzani

The Pederzani boutique
Courtesy of Pederzani

Pederzani was founded in the 1950s on Via Montenapoleone, in Milan, by Gino Pederzani. His two sons, Alberto and Claudio, soon joined the family business, followed by grandson Alberto Jr., who now runs the firm. Well-known in Italy and internationally, the Pederzanis were famous for being the first to import heart-shaped diamonds into Italy. They also represented the jeweller Frascarolo, selling his iconic animal jewellery until Frascarolo's passing in July 1976.



THE PROPERTY OF AN ITALIAN LADY

+119

A DIAMOND BRACELET, BY PEDERZANI

The large flexible band composed of nine lines of alternately-set circular and oval-cut diamonds, 17.5 cm, mounted in gold

Signed Pederzani

CHF48,000-65,000 $48,000-65,000

Sabbadini

The interior of the Sabbadini boutique, Milan
Courtesy of Sabbadini

Located at 8 Via Montenapoleone in Milan, Sabbadini has been a successful family business for several generations. In the footsteps of his father Bruno, current president Alberto Sabbadini manages the company with his wife Stefania and son Pierandrea. A gem expert and designer, Sabbadini is well-known for his 1986 creation of the calibré-cut ruby, sapphire and yellow sapphire jewellery, and in particular the bumble bee design. In addition to Milan, the company also has a base at 589 Fifth Avenue in New York, established in 1984.

120

(other view)

+120

AN EMERALD AND DIAMOND RING, BY SABBADINI

Set with a sugarloaf cabochon emerald, weighing approximately 13.42 carats, to the broad gold hoop, inset with vari-size circular-cut diamonds, ring size 6 ½, mounted in gold

Signed sabbadini

Accompanied by report no. 91248 dated 28 March 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the emerald is Colombia, with moderate amount of artificial resin.

CHF40,000-60,000 $40,000-60,000

121

THE PROPERTY OF AN ITALIAN LADY

+121

A SAPPHIRE AND DIAMOND RING, BY SABBADINI

Set with a cushion-shaped sapphire, weighing approximately 10.12 carats, within a diamond surround, between oval-cut diamonds, weighing approximately 3.06 and 3.00 carats, to the diamond-set bifurcated hoop, ring size 6 ½, mounted in gold

Signed sabbadini

Accompanied by report no. 90713 dated 6 March 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Ceylon (Sri Lanka), with no indications of heating.

CHF48,000-65,000 $48,000-65,000

Cartier in Italy

Whilst La Dolce Vita has always been associated with famous jewellery houses such as Bulgari, the Italian passion and taste stretched much further afield. Other *Maisons* set up boutiques in Italy to fulfil the insatiable appetite for fine jewels across the country. We are proud to offer at Christie's a fine example of such a piece, the 'Nina' necklace by Cartier, which was created on special order for a distinguished Italian client.

THE PROPERTY OF AN ITALIAN LADY

+122

THE UNIQUE DIAMOND AND COLOURED DIAMOND 'NINA' NECKLACE, BY CARTIER

Of lavallière design, suspending a brilliant-cut diamond, weighing approximately 6.15 carats, and a black brilliant-cut diamond, weighing approximately 5.20 carats, to the circular-cut diamond and bar-link chain, 1993, 36.5 cm, mounted in gold, in read leather fitted Cartier case

Signed Cartier, no. HPS 1304

Accompanied by report no. 2185207336 dated 6 March 2017 from the GIA Gemological Institute of America stating that the 6.15 carat diamond is E colour, VS2 clarity.

Further accompanied by certificate of authenticity dated 27 November 1993 from Cartier, a Cartier letter and a copy of the original design.

Please note that the black diamond has not been tested for natural colour.

CHF150,000-200,000 $150,000-200,000

Aldo Cipullo

Aldo Cipullo in his workshop, 1970
Photo by Richard Gummere/New York Post Archives /
(c) NYP Holdings, Inc. via Getty Images

Aldo Cipullo (1936-1984) joined Cartier New York in 1969, after an apprenticeship in his native Italy. He later worked at David Webb. His gem-set jewellery is inspired by medieval goldsmiths who set polished stones into gold mountings. He is best known for his two-piece 'Love Bracelet' which need to be bolted together around the wrist with a special screwdriver.

+123

A CARNELIAN AND GOLD NECKLACE, BY ALDO CIPULLO

Composed of a series of circular agate or polished gold graduated links, with rectangular polished gold connecting links, 1970s, 54.0 cm, mounted in gold

Signed A. Cipullo

CHF20,000-25,000 $20,000-25,000

Villa

The Villa boutique
Courtesy of Villa

Benvenuto Villa opened his first sculpture and jewellery atelier in Milan in 1876. Renowned for his innovative use of precious alloys, 'black gold' in particular, he received three gold medals in Orfèvrerie at the World Fairs of 1889, 1891, and 1894 in Paris. Between the two World Wars, the firm began creating jewels for the Italian Royal Family as well as sapphire and ruby parures for the Milanese high society. Today, the direction of the company has passed to the fourth generation, Filippo and his niece Francesca.

(other view)

+124

A SAPPHIRE AND DIAMOND RING, BY VILLA

Set with an octagonal-shaped sapphire to the diamond-set claws, gallery and hoop, ring size 6, mounted in gold

Signed Villa

Accompanied by report no. 17030016 dated 10 March 2017 from the Gübelin GemLab stating that the origin of the sapphire is Sri Lanka (Ceylon), with no indications of heating, and an Information Sheet on 'Unheated sapphires'.

CHF32,000-36,000 $32,000-36,000

Scavia

The Scavia boutique
Courtesy of Scavia

Fulvio Maria Scavia's grandfather, Domenico, opened a jewellery atelier in 1911 on Corso XXII Marzo in Milan. In the late 1940s, Fulvio's mother Sara, took over the business and moved the shop to Via della Spiga, where it stands today. Fulvio learned his craft in the atelier, and won the Diamonds International Award in 1969, at age 19, the first of many honours in his lifetime. Fulvio still produces jewels in his original atelier in Milan, and now has offices in New York, Tokyo, Bangkok, Dubai, Baku and Almaty.

(other view)

THE PROPERTY OF AN ITALIAN LADY

+125

A COLOURED DIAMOND AND MULTI-GEM RING, BY SCAVIA

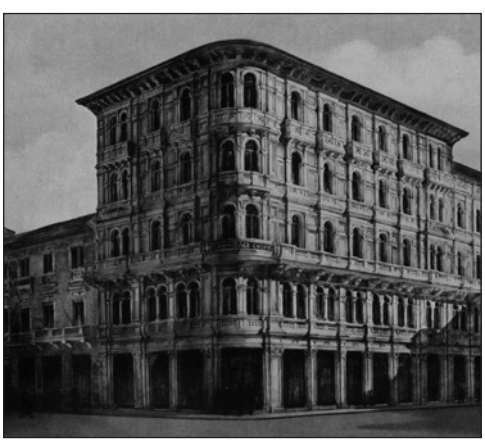
Centering a fancy deep pink triangular-cut diamond, weighing approximately 0.76 carat, within a baguette-cut diamond and onyx surround, to the carved tourmaline shoulders, ring size 6, mounted in gold, in grey Scavia case

Signed Scavia

Accompanied by report no. 2185207334 dated 9 March 2017 from the GIA Gemological Institute of America stating that the 0.76 carat diamond is Fancy Deep Pink, I1 clarity.

CHF70,000-100,000 $70,000-100,000

Cusi



The Cusi boutique
Courtesy of Cusi

Cusi of Milan, at 21 Via Montenapoleone, was founded in 1885 by Annibale Cusi. He won the Gran Premio at the Milan World Fair in 1906 for the creation of the Maria Stuarda's necklace, made from a very light alloy he had invented. In 1915 Cusi became supplier to the Italian Royal Family, the Duke of Aosta and the Count of Turin. Annibale Cusi died in 1930. The firm has been passed to his son Rinaldo, grandson Roberto, and is now in the reins of Giorgio Nicola Cusi and his children.

+126

A COLOURED NATURAL PEARL AND DIAMOND RING, BY CUSI

The oval-shaped grey natural pearl, measuring approximately 13.60-14.75x15.95 mm, between triangular-cut diamond shoulders, ring size 6 ½, mounted in platinum and gold, in pink leather Cusi case

Signed Cusi

Accompanied by report no. 90911 dated 14 March 2017 from the SSEF Swiss Gemmological Institute stating that the pearl is a saltwater natural pearl, with no indications of artificial colour modification.

CHF80,000-120,000 $80,000-120,000

+127

A SAPPHIRE AND DIAMOND BRACELET, BY CUSI

The baguette-cut diamond bracelet set to the front with five graduated rectangular cut-cornered sapphires, interspersed with four graduated marquise-cut diamonds, 16.0 cm, mounted in platinum and gold, in blue leather Cusi case

Signed Cusi

Accompanied by report no. 90912 dated 14 March 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphires is Ceylon (Sri Lanka), with no indications of heating, and 1 with a moderate colour-change.

CHF80,000-120,000 $80,000-120,000

Still with Marcello Mastroianni and Anita Ekberg in the Trevi Fountain
Film: La Dolce Vita, Federico Fellini, 1960
©Riama Films/Cinecitta/Pathé Consortium Cinéma/Gray Films / Bridgeman Images

Bulgari

The Bulgari boutique in Via Condotti, Rome, 1930s
Courtesy of the Bulgari Archives

Born in 1857 to a Greek family of silversmiths, Sotirio Bulgari opened his first shop in 1884 in Rome on the Via Sistina, moving to the iconic Via dei Condotti location in 1905. Upon his death in 1932, his sons, Giorgio and Costantino, took over the business and established the highly distinctive 'Bulgari Italian style', combining classicism with modernity. The 1970s saw Bulgari's international expansion with stores in New York, Paris, Geneva and Monte Carlo, as well as the brand's initiation into the world of watches with the success of 'BVLGARI-BVLGARI'. In 2011 Bulgari joined the French luxury conglomerate LVMH (Louis Vuitton Moët Hennessy).

(illustrated as two clip brooches)

(illustrated as a pair of earrings)

+128

A DIAMOND DOUBLE CLIP BROOCH, BY BULGARI

Modelled as a stylised butterfly, set throughout with circular and baguette-cut diamonds, detachable to wear as two brooches and a pair of pendent earrings, 1950s, 7.0 cm

Unsigned

Accompanied by memorandum dated 14 August 1952 from Bulgari.

CHF80,000-120,000 $80,000-120,000

129

130

129

A PAIR OF DIAMOND EARRINGS, BY BULGARI

Of stylised baguette-cut diamond bow design, enhanced with a cluster of circular and marquise-cut diamonds, 4.0 cm, mounted in gold

Signed Bvlgari (2)

CHF30,000-50,000 $30,000-50,000

THE PROPERTY OF AN ITALIAN LADY

+130

A DIAMOND RING, BY BULGARI

Set with a marquise-cut diamond, weighing approximately 11.40 carats, between tapered baguette-cut diamond shoulders, ring size 6, mounted in platinum

Signed Bvlgari

Accompanied by report no. 6187247535 dated 23 March 2017 from the GIA Gemological Institute of America stating that the diamond is I colour, VVS2 clarity; ***also with a working diagram indicating that the clarity of the diamond is potentially Internally Flawless****, and a Diamond Type Classification letter stating that the diamond has been determined to be Type IIa.*

CHF150,000-200,000 $150,000-200,000

131

132

THE PROPERTY OF AN ITALIAN LADY

+131

A PAIR OF SAPPHIRE AND DIAMOND EARRINGS, BY BULGARI

Each asymmetrical half-hoop set with two lines of alternately-set pear-shaped diamonds and sapphires, enhanced throughout with smaller circular-cut diamonds, 2.5 cm, mounted in platinum and gold

Signed Bvlgari (2)

CHF20,000-40,000 $20,000-40,000

132

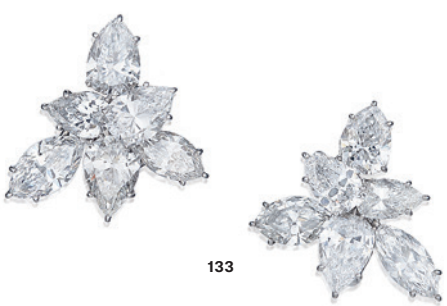
A SAPPHIRE AND DIAMOND CLIP BROOCH, BY BULGARI

Centering an oval-cut sapphire set within a circular, rectangular and baguette-cut diamond panel, to the pavé-set diamond stylised bow surmount, 6.0 cm, mounted in platinum and gold

Signed Bvlgari

Accompanied by report no. 17020131 dated 28 February 2017 from the Gübelin GemLab stating that the origin of the sapphire is Sri Lanka (Ceylon), with no indications of heating, and an Information Sheet on 'Unheated sapphires'.

CHF40,000-60,000 $40,000-60,000



133

134

+133

A PAIR OF DIAMOND EARRINGS, BY BULGARI

Each cluster set with four pear-shaped diamonds and two marquise-cut diamonds, 2.5 cm, mounted in gold, in brown Bulgari pouch

Signed Bvlgari

Accompanied by twelve reports dated March 2014 from the GIA Gemological Institute of America stating that the diamonds, weighing from 1.66 to 0.87 carat, are D to F colour, VS1 to VS2 clarity. (2)

CHF55,000-65,000 $55,000-65,000

+134

A SAPPHIRE AND DIAMOND RING, BY BULGARI

Set with an octagonal-cut sapphire, weighing approximately 20.62 carats, between triangular-cut diamond shoulders, ring size 6, mounted in platinum

Signed Bvlgari

Accompanied by report no. 90010 dated 1 February 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Ceylon, with no indications of heating.

CHF80,000-120,000 $80,000-120,000

THE PROPERTY OF A GENTLEMAN

+135

A MULTI-GEM NECKLACE AND BRACELET SET, BY BULGARI

The necklace set with five rows of graduated ruby beads, cultured pearls and emerald beads, interspersed with polished gold, ruby, diamond or emerald-set spacers, to the diamond, cabochon ruby and emerald-set bar clasp; together with a bracelet en suite, necklace 42.0 cm, bracelet 18.5 cm, mounted in gold, bracelet with beige suede pouch

Signed Bvlgari (2)

CHF65,000-85,000 $65,000-85,000

THE PROPERTY OF A LADY

136

A GOLD 'TUBOGAS' WRISTWATCH AND A DIAMOND 'SERPENTI' RING, BY BULGARI

The wristwatch with circular black dial and baton hour markers within a bezel inscribed 'BVLGARI BVLGARI', to the tri-coloured gold bracelet of tubogas design; the ring of v-shaped link coiled design, with diamond accents, quartz movement, case width 18.0 mm, mounted in gold

Signed Bvlgari, wristwatch no. BB 19 1T P.52825 (2)

CHF8,000-12,000 $8,000-12,000

THE PROPERTY OF A LADY

137

A MULTI-GEM NECKLACE AND BRACELET SET, BY BULGARI

The necklace composed of a series of bombé bar links, each pavé-set with diamonds between calibré-cut ruby lines, centering a heart-shaped emerald, with cultured pearls and diamond-set rondelles spacers, together with a bracelet en suite, necklace 40.0 cm, bracelet 16.0 cm, mounted in gold, in blue leather Bulgari case

Signed Bvlgari, necklace no. 7788 (2)

CHF40,000-60,000 $40,000-60,000

LA DOLCE VITA
(LOTS 110-148A)

Actress Silvana Mangano, wearing lot 138,
in the movie *Conversation Piece*, 1974
© Mario Tursi / Archivio Storico del Cinema / AFE

LA DOLCE VITA
(LOTS 110-148A)

From the Collection of Silvana Mangano

Italian screen goddess Silvana Mangano was born in Rome in 1930. Trained as a dancer, she modelled and at the age of 16 won the 'Miss Rome' title which led to her first role in Italian Cinema. In 1949 she married producer Dino De Laurentiis. From 1945 until 1987 she starred in 38 movies, often opposite the greatest leading men at the time: Vittorio Gassman, Alberto Sordi, Edoardo De Filippo, and international stars such as Jaques Sernas, Kirk Douglas and Anthony Quinn. During the golden age of Italian cinema, Silvana worked with many of the most sought after directors: Mario Monicelli, Pier Paolo Pasolini and Luchino Visconti. These collaborations led to her winning 3 Davide di Donatello and 3 Nastri D'Argento Awards.

FROM THE COLLECTION OF SIGNORA SILVANA MANGANO

+138

A QUARTZ, ONYX AND DIAMOND PENDANT/BROOCH NECKLACE, BY BULGARI

The pendant of stylised star design, set with cabochon smokey quartz, onyx panels and diamond accents, to the longchain necklace of reeded bar-link design, interspersed with smokey quartz, onyx and diamond panels, circa 1975, pendant 8.0 cm, necklace 73.0 cm, mounted in gold, in pink leather Bulgari pouch

Signed Bvlgari

CHF40,000-50,000 $40,000-50,000

LITERATURE:

Cf. A. Triossi, *Between Eternity and History, BVLGARI, from 1884 to 2009, 125 Years of Italian Jewels*, Milan, Skira, 2009, pl. 266 for illustration of a similar model

+139

A PAIR OF SAPPHIRE, RUBY AND DIAMOND EARRINGS, BY BULGARI

Modelled as a circular cluster, each set with oval-cut rubies, cabochon sapphires and circular-cut brown diamonds, 2.8 cm, mounted in platinum and gold, in black leather Bulgari pouch

Signed Bvlgari

Please note that the brown diamonds have not been tested for natural colour origin. (2)

CHF20,000-30,000 $20,000-30,000

+140

A SAPPHIRE, EMERALD AND DIAMOND BANGLE/BROOCH, BY BULGARI

The polished bangle with gold torsade detail and diamond-set push-piece, set to the front with a detachable brooch, of shield design, the central circular-cut emerald and diamond cluster to the alternately-set oval and circular-cut emerald and sapphire twin surrounds, enhanced with circular-cut diamonds, brooch circa 1960, bangle inner circumference 17.0 cm, brooch 5.0 cm, mounted in platinum and gold, in brown Bulgari case

Signed Bvlgari

CHF60,000-80,000 $60,000-80,000

LITERATURE:
Cf. Triossi A., *'Between Eternity and History, BVLGARI, from 1884 to 2009, 125 Years of Italian Jewels'*, Milan, Skira, 2009, p. 127 for illustration of a similar model

(illustrated as a brooch)

(detail of dials)

141

A PAIR OF RARE RUBY, SAPPHIRE AND DIAMOND 'SERPENTI' BRACELET-WATCH, BY BULGARI

Each designed as a coiled snake, the sprung body and the crest applied with cabochon ruby or sapphire collets, the head and tail enhanced by lines of diamonds, with oval-cut diamond eyes, the hinged jaw opening to reveal a circular dial with Arabic quarters and dagger hour markers, mechanical movement, mounted in gold, in brown leather Bulgari case

Signed Bvlgari, dials signed Jaeger-LeCoultre (2)

CHF200,000-300,000 $200,000-300,000

LITERATURE:
Cf. Triossi A., *'Between Eternity and History, BVLGARI, from 1884 to 2009, 125 Years of Italian Jewels'*, Milan, Skira, 2009, p. 199 for illustration of a similar model

THE PROPERTY OF A LADY

+142

AN ENAMEL, RUBY AND GOLD 'SERPENTI' BRACELET-WATCH, BY BULGARI

Designed as a coiled snake, the sprung body applied with white enamel scales, the similarly-set head with pear-shaped ruby eyes and hinged jaw, opening to reveal the circular dial with Arabic quarters and baton hour markers, mechanical movement, 1960s, in black leather Bulgari pouch

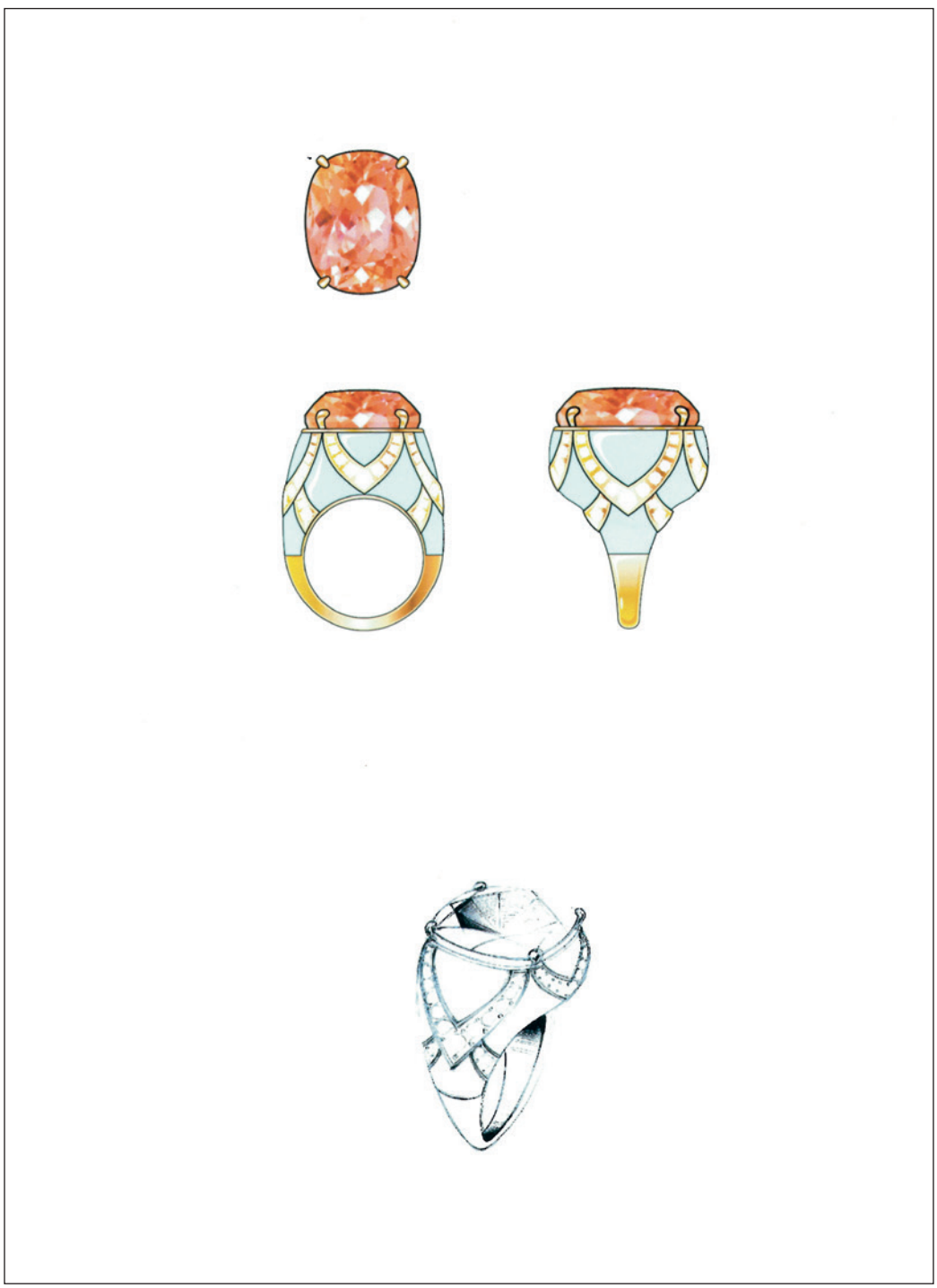
Signed Bvlgari, dial signed Jaeger-LeCoultre, no. 4672

CHF100,000-150,000 $100,000-150,000

PROVENANCE:
Christie's Geneva, 14 May 2014, lot 240

LA DOLCE VITA
(LOTS 110-148A)

THE PROPERTY OF A LADY
(LOTS 143-144)



Extract from the original design folder from Bulgari

(other view)

(other view)

SHOULD YOU WISH TO BID ON THIS LOT, YOU WILL BE REQUIRED TO OBTAIN A HIGH VALUE PADDLE.

+143

AN EXCEPTIONAL PADPARADSCHA SAPPHIRE, TURQUOISE AND DIAMOND RING, BY BULGARI

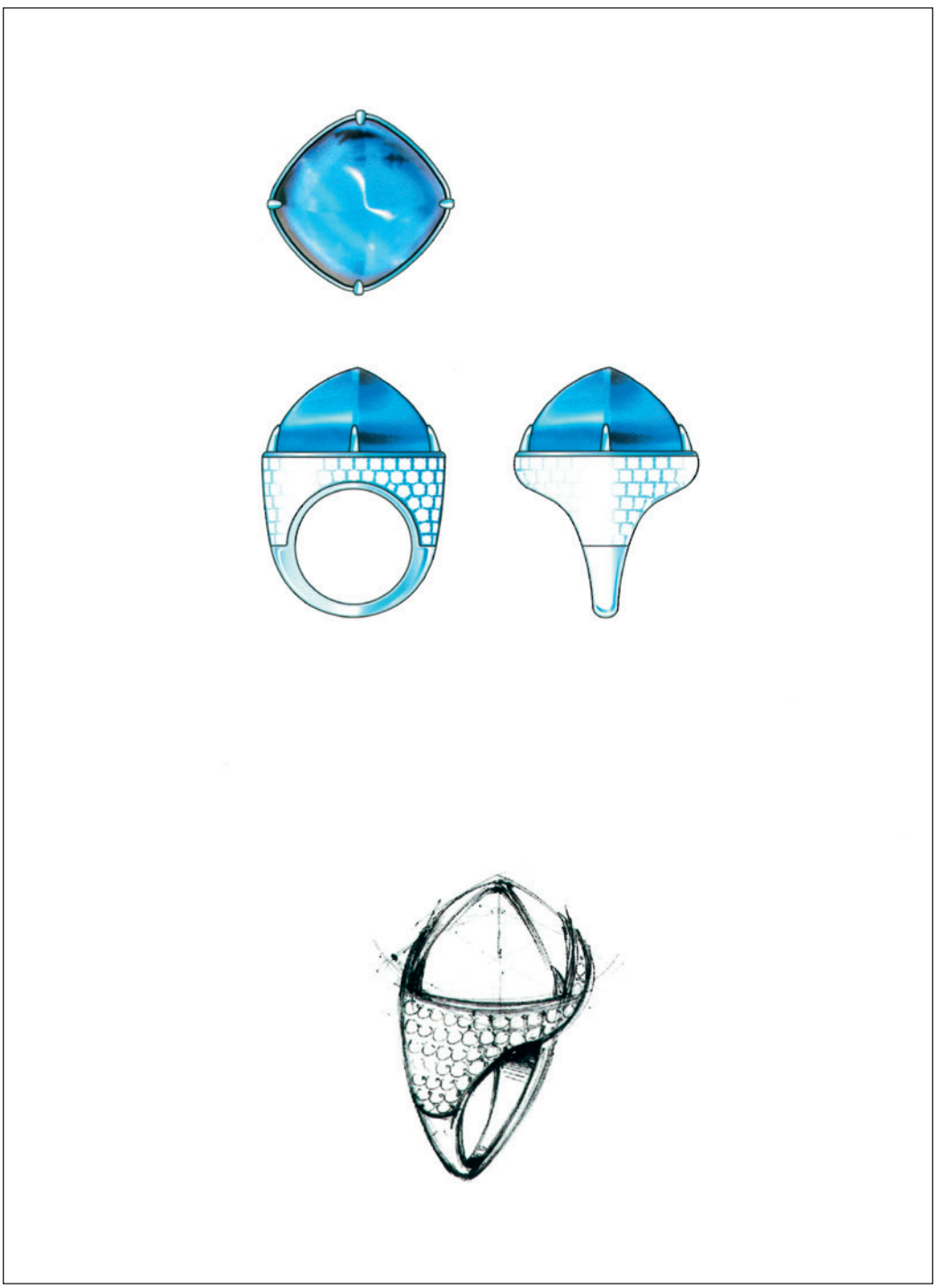
Set with a cushion-shaped Padparadscha sapphire, weighing approximately 46.92 carats, to the raised gallery of geometrical design, set with turquoise panels and diamond line accents, 2015, ring size 6 ¼, with French assay mark for gold, in black leather Bulgari case

Signed Bvlgari, no. 262140

Accompanied by report no. 79566 dated 23 March 2015 from the SSEF Swiss Gemmological Institute stating that the origin of the Padparadscha sapphire is Ceylon (Sri Lanka), with no indications of heating, an Appendix letter stating that this Padparadscha 'shows an impressive size and weight of 46.919 ct, combined with a highly attractive pinkish orange colour and a fine purity. Its colour is further pronounced by its well-proportioned cutting style, resulting in vivid orange to pinkish orange hues due to multiple internal reflections', and a Premium Book.

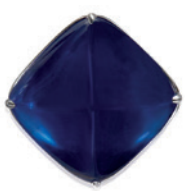
Further accompanied by the original design folder from Bulgari.

CHF950,000-1,200,000 $950,000-1,200,000



Extract from the original design folder from Bulgari

(other view)



(other view)

+144

A RARE SAPPHIRE AND DIAMOND RING, BY BULGARI

Set with a sugarloaf cabochon sapphire, weighing approximately 75.33 carats, to the pavé-set diamond gallery and shoulders, 2015, ring size 6 ¼, with French assay mark for gold, in black leather Bulgari case

Signed Bvlgari, no. 262141

Accompanied by report no. 81104 dated 13 July 2015 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Burma (Myanmar), with no indications of heating.

Further accompanied by the original design folder from Bulgari.

CHF250,000-350,000 $250,000-350,000

145

146

THE PROPERTY OF A LADY

145

A RUBY AND DIAMOND RING, BY BULGARI

Set with an oval-cut ruby, weighing approximately 6.52 carats, between trapeze-shaped diamond shoulders, ring size 6, mounted in platinum

Signed Bvlgari

Accompanied by report no.90008 dated 2 February 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the ruby is Burma (Myanmar), with no indications of heating.

CHF300,000-500,000 $300,000-500,000

THE PROPERTY OF A LADY

146

AN EMERALD AND DIAMOND RING, BY BULGARI

Set with a rectangular cut-cornered emerald, weighing approximately 8.92 carats, between triangular-cut diamond shoulders, ring size 6, mounted in platinum and gold, in brown Bulgari pouch

Signed Bvlgari

Accompanied by report no. 91247 dated 28 March 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the emerald is Colombia, with no indications of clarity modification.

CHF200,000-300,000 $200,000-300,000

+147

A RUBY, COLOURED SAPPHIRE AND DIAMOND BRACELET, BY BULGARI

The articulated diamond-set large bracelet set to the front and to the clasp with with oval-cut rubies and pink sapphires, 1960s, 18.5 cm, mounted in gold

Signed Bvlgari

Accompanied by report no. 91497 dated 3 April 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the rubies and pink sapphires is Burma (Myanmar), with no indications of heating.

CHF180,000-220,000 $180,000-220,000

THE PROPERTY OF A PRIVATE COLLECTOR

148

AN IMPORTANT RUBY AND DIAMOND 'TROMBINO' RING, BY BULGARI

Set with an oval cabochon ruby, weighing approximately 14.38 carats, between baguette-cut diamond shoulders, within the pavé-set diamond surround, ring size 4, mounted in gold

Signed Bvlgari

Accompanied by report no. 65531 dated 22 October 2012 from the SSEF Swiss Gemmological Institute stating that the origin of the ruby is Burma (Myanmar), with no indications of heating.

CHF700,000-1,000,000 $700,000-1,000,000

(other view)

(other view)

SHOULD YOU WISH TO BID ON THIS LOT, YOU WILL BE REQUIRED TO OBTAIN A HIGH VALUE PADDLE.

THE PROPERTY OF A PRIVATE COLLECTOR

+148A

A SUPERB SAPPHIRE, RUBY AND EMERALD RING AND EARRING SET, BY BULGARI

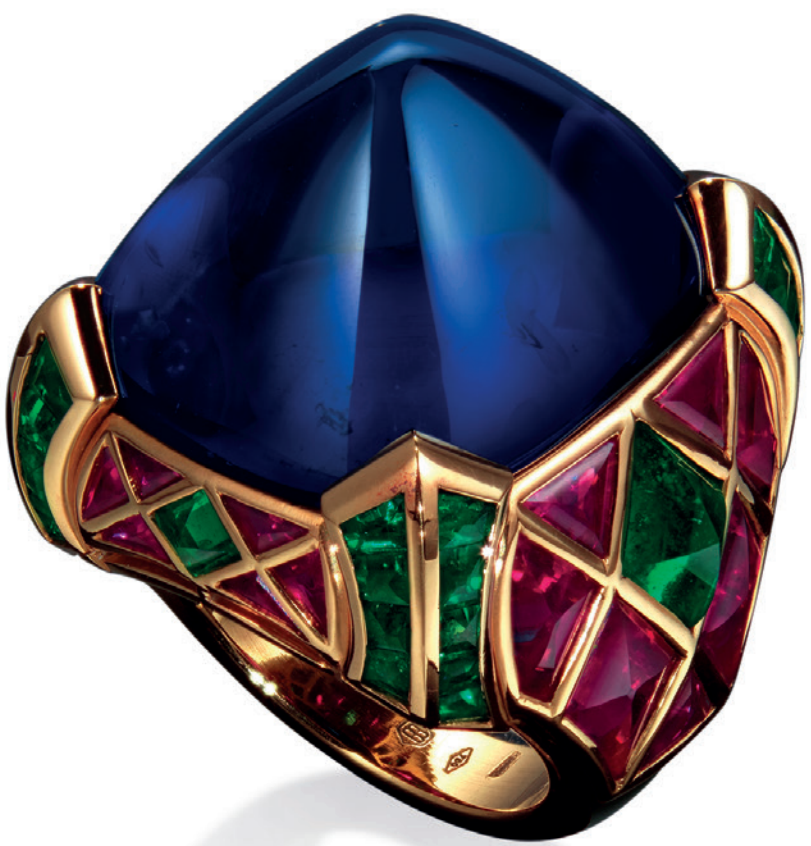
The ring set with a sugarloaf cabochon sapphire, weighing approximately 55.97 carats, within a ruby and emerald-set gallery, the pair of earrings set with a cabochon ruby or emerald to the emerald or ruby-set surround with baguette-cut diamond details, 1990, ring size 5 ¾, earrings 2.0 cm, mounted in gold, in blue leather Bulgari cases

Signed Bvlgari

Accompanied by report no. 17040013 dated 5 April 2017 from the Gübelin GemLab stating that the origin of the sapphire is Burma (Myanmar), with no indications of heating, an Information sheet on 'Unheated sapphires' and an Appendix letter.

Further accompanied by preliminary sketches and the final design dated 5 August 1990 from Bulgari. (3)

CHF1,300,000-1,900,000 $1,300,000-1,900,000



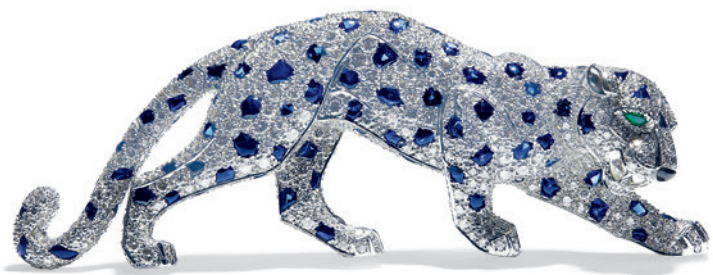
Anita Ekberg with Marcello Mastroianni
Film: La Dolce Vita, Federico Fellini, 1960
Pierluigi Praturlon/Reporters Associati & Archivi/Mondadori Portfolio / Bridgeman Images

Evening Session

at 6.30 pm (Lots 149-268)

THE PROPERTY OF AN ITALIAN LADY

(LOTS 149-151)



149

150

+149

A MULTI-GEM 'KHAN' BROOCH, BY CARTIER

Realistically modelled as a walking panther, pavé-set with circular-cut diamonds and buff-top sapphires, the swivelling head with pear-shaped emerald eyes and onyx nose, 9.0 cm, mounted in platinum and gold

Signed Cartier, no. 627312

Accompanied by insurance valuation dated 25 May 1993 from Cartier.

CHF50,000-70,000 $50,000-70,000

+150

A PAIR OF SAPPHIRE AND DIAMOND 'PANTHÈRE' EARRINGS, BY CARTIER

Each loop set throughout with circular-cut diamonds, interspersed with buff-top sapphires, 3.5 cm, mounted in platinum and gold

Signed Cartier, no. HPS2112

Accompanied by insurance valuation dated 25 May 1993 from Cartier.

(2)

CHF30,000-50,000 $30,000-50,000

+151

A MULTI-GEM 'PANTHÈRE' BANGLE, BY CARTIER

The hinged bangle set throughout with circular-cut diamonds, interspersed with buff-top sapphires, the swivelling panther's head with pear-shaped emerald eyes and onyx nose, inner circumference 16.0 cm, mounted in platinum and gold

Signed Cartier, no. 615420

Accompanied by insurance valuation dated 25 May 1993 from Cartier.

CHF100,000-150,000 $100,000-150,000

152

153

+152

A SAPPHIRE AND DIAMOND BRACELET

The articulated bracelet set throughout with old-cut diamonds, interspersed with seven rectangular-cut sapphires, 1930s, 17.5 cm

CHF20,000-30,000 $20,000-30,000

153

A SAPPHIRE AND DIAMOND RING

Set with a rectangular cut-cornered sapphire, weighing approximately 6.41 carats, within a circular-cut diamond surround, ring size 6 ½, with French assay mark for gold

Accompanied by report no. CS60030 dated 28 March 2014 from the AGL American Gemological Laboratories stating that the origin of the sapphire is Burma (Myanmar), with no gemological evidence of heat and no clarity enhancement.

CHF20,000-25,000 $20,000-25,000

154

155

+154

A SAPPHIRE AND DIAMOND RING

Set with a cushion-shaped sapphire, weighing approximately 21.76 carats, to the circular-cut diamond raised gallery, ring size 6 ½, with French assay marks for gold

CHF30,000-40,000 $30,000-40,000

+155

A DIAMOND RING

Set with a rectangular cut-cornered diamond, weighing approximately 11.97 carats, between tapered baguette-cut diamond shoulders, ring size 4, mounted in platinum

CHF80,000-120,000 $80,000-120,000

156

157

THE PROPERTY OF AN ITALIAN LADY

+156

A SINGLE STRAND NATURAL PEARL NECKLACE

The single-strand composed of seventy-nine graduated natural pearls, measuring approximately 11.70-6.20 mm, to the ball-shaped clasp, 67.0 cm, mounted in gold

Accompanied by report no. 90910 dated 14 March 2017 from the SSEF Swiss Gemmological Institute stating that the 79 pearls are saltwater natural pearls.

CHF400,000-500,000 $400,000-500,000

+157

A RUBY AND DIAMOND RING, BY GRAFF

Set with a cushion-shaped ruby, weighing approximately 3.95 carats, between triangular-cut diamond shoulders, to the diamond-set hoop, ring size 1 ½, mounted in platinum

Signed Graff

Accompanied by report no. 85218 dated 5 April 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the ruby is Burma (Myanmar), with no indications of heating.

CHF150,000-200,000 $150,000-200,000

+158

A NATURAL PEARL AND DIAMOND RING

Set with a button-shaped natural pearl, measuring approximately 19.45-20.95x14.65 mm, on a marquise-cut diamond gallery, to the trifurcated hoop, ring size 7 ½

Accompanied by report no. 89945 dated 24 January 2017 from the SSEF Swiss Gemmological Institute stating that this pearl is a saltwater natural pearl.

CHF300,000-500,000 $300,000-500,000

159

•+159

A DIAMOND BRACELET

The large band of abstract design, set throughout with rose and circular-cut diamonds, 17.5 cm, mounted in gold

CHF60,000-80,000 $60,000-80,000

160

THE PROPERTY OF A GENTLEMAN

+160

AN UNMOUNTED SAPPHIRE

The cushion-shaped sapphire, weighing approximately 8.66 carats

Accompanied by report no. 69243 dated 24 July 2013 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Burma (Myanmar), with no indications of heating.

Report no. 13060091 dated 18 June 2013 from the Gübelin GemLab stating that the origin of the sapphire is Burma (Myanmar), with no indications of heating, and that the colour may also be called 'Royal Blue' in the trade.

CHF80,000-120,000 $80,000-120,000

161

162

THE PROPERTY OF A EUROPEAN GENTLEMAN

+161

A COLOURED SAPPHIRE AND DIAMOND PENDENT NECKLACE

The pendant set with a pear-shaped purple sapphire, weighing approximately 13.22 carats, within a pavé-set diamond surround and marquise-shaped diamond surmount, to the three-strand fine link chain, 45.5 cm, mounted in gold

Accompanied by report no. 89551 dated 24 January 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Ceylon (Sri Lanka), with no indications of heating.

CHF45,000-65,000 $45,000-65,000

THE PROPERTY OF A LADY

+162

A DIAMOND RING

Set with a circular-cut diamond, weighing approximately 26.14 carats, between diamond-set foliate shoulders, to the textured gold hoop, ring size 6 ½

CHF160,000-190,000 $160,000-190,000

Mrs Suzanne Belperron at her desk
Courtesy of Belperron, LLC

Jewels by Belperron
(LOTS 163-166)

+163

A PAIR OF ROCK CRYSTAL AND DIAMOND 'GRAPPE DE RAISIN' EARRINGS, BY SUZANNE BELPERRON

Each cabochon rock crystal surmount, suspending seventeen drop-shaped rock crystals pendants, from a diamond-set cap, 1932-1940, 6.8 cm, mounted in platinum and gold, in beige suede B. Herz case

Unsigned

Accompanied by certificate no. B54503232017 dated 23 March 2017 from the Belperron archives. (2)

CHF70,000-90,000 $70,000-90,000

164

(other view)

BELPERRON

formerly B.HERZ/MERZ-BELPERRON

MARCH 23, 2017
CERTIFICATE NO. B54403232017

PINK SAPPHIRE, CHALCEDONY AND PLATINUM
"BOURRELETS" RING

BLUE CHALCEDONY RING MOUNTING CARVED IN A "BOURRELETS" DESIGN, SET WITH A CABOCHON, OVAL PINK SAPPHIRE MEASURING 13.2 MM LONG BY 9.4 MM WIDE, SECURED BY A PLATINUM BEZEL AND SCREW. SIZE 7. WEIGHING 9.2 GRAMS. NO VISIBLE ASSAY MARKS OR MAKER'S MARKS.

WE DO HEREBY CERTIFY THAT THE PIECE PICTURED BELOW WAS MANUFACTURED IN PARIS BETWEEN 1932 AND 1940 FROM A DESIGN BY SUZANNE BELPERRON.

NOUS CERTIFIONS QUE L'OBJET CI-DESSOUS REPRÉSENTÉ A ÉTÉ FABRIQUÉ À PARIS ENTRE 1932 ET 1940 D'APRÈS UN DESSIN PAR SUZANNE BELPERRON.

THIS ITEM HAS BEEN ENTERED IN THE CURRENT BELPERRON LEDGERS AS SVR156.

BELPERRON
March 23, 2017

FOR A FULL CONDITION REPORT AND ARCHIVAL NOTES, PLEASE CONTACT BELPERRON, LLC.

212.702.9040 · INFO@BELPERRON.COM

ALL CERTIFICATES REFLECT THE OPINION OF BELPERRON, LLC.

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+164

A COLOURED STAR SAPPHIRE AND CHALCEDONY 'BOURRELETS' RING, BY SUZANNE BELPERRON

Collet-set with a pink star sapphire, to the purple chalcedony reeded hoop, 1932-1940, ring size 7, in black suede B. Herz case

Unsigned

Accompanied by certificate no. B54403232017 dated 23 March 2017 from the Belperron archives.

CHF20,000-30,000 $20,000-30,000

165

(other view)

+165

A CULTURED PEARL AND CHALCEDONY 'PERLE NOYÉE' RING, BY SUZANNE BELPERRON

The chalcedony domed hoop set to the centre with a cultured pearl, 1932-1940, ring size 7, in grey suede B. Hertz case

Unsigned

Accompanied by certificate no. B54303232017 dated 23 March 2017 from the Belperron archives.

CHF20,000-30,000 $20,000-30,000

BELPERRON

DELIVERING B.HERZ/HERZ-BELPERRON

MARCH 23, 2017
CERTIFICATE NO. B54303232017

PEARL, CHALCEDONY AND WHITE METAL "PERLE NOYÉE" RING

TAN CHALCEDONY RING MOUNTING CARVED IN A DOMED DESIGN, SET IN WHITE METAL WITH A SINGLE WHITE PEARL MEASURING 14.4 MM IN WIDTH BY 9.0 MM IN HEIGHT. SIZE 7. WEIGHING 11.1 GRAMS. NO VISIBLE ASSAY OR MAKER'S MARKS. WITH THE ORIGINAL BOX, LABELED "B. HERZ."

WE DO HEREBY CERTIFY THAT THE PIECE PICTURED BELOW WAS MANUFACTURED IN PARIS BETWEEN 1932 AND 1940 BY THE COMPANY B. HERZ FROM A DESIGN BY SUZANNE BELPERRON.

NOUS CERTIFIONS QUE L'OBJET CI-DESSOUS REPRÉSENTÉ A ÉTÉ FABRIQUÉ À PARIS ENTRE 1932 ET 1940 PAR LA SOCIÉTÉ B. HERZ D'APRÈS UN DESSIN PAR SUZANNE BELPERRON.

THIS ITEM HAS BEEN ENTERED IN THE CURRENT BELPERRON LEDGERS AS SVR155.

BELPERRON March 23, 2017

FOR A FULL CONDITION REPORT AND ARCHIVAL
CONTACT BELPERRON, LLC

212.702.9040 · INFO@BELPERRON.COM

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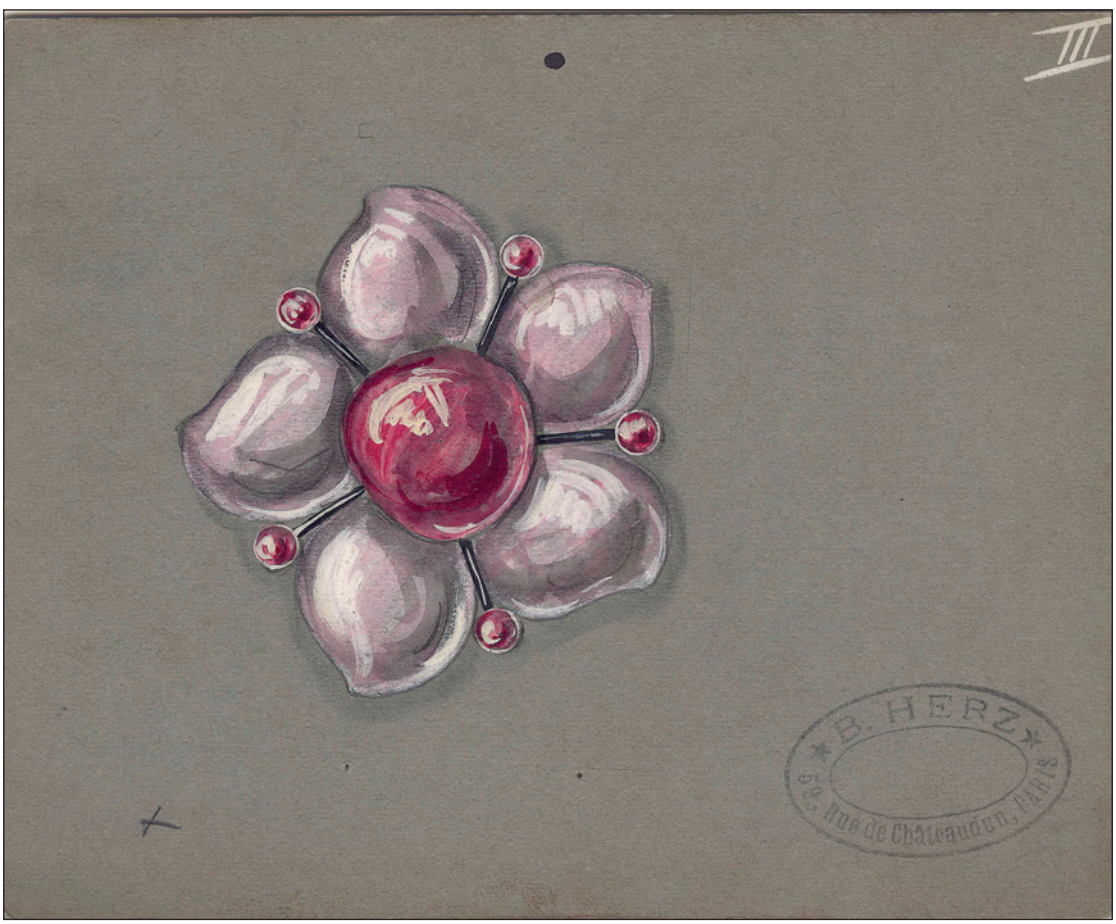


Original drawing of lot 166
©Archives Belperron, LLC

WHY DON'T YOU . . .

by Diana Vreeland

Maria Guy's twist of felt— Bergdorf Goodman.

Suzy's twist of velvet.

get a finger-length leopard-skin cape to wear this autumn over your country tweeds and your newest and most chic evening dresses—wonderful over yellow, pink, beige or black?

get one short-sleeved black day dress, cut very circular and then alternate your belts—
(a) a chain of large gold links
(b) a narrow band of leopard skin with a buckle of gold and crystal
(c) a coral leather belt completely round like a dog collar

twist a little velvet or felt around your head as Reboux and Suzy and Maria Guy are doing?

wear an orange tweed skirt and a turquoise blue knitted waistcoat in the country?

concentrate on fur jackets of marvelous workmanship and cut, made of inexpensive furs with incomprehensible names?

sweep into the drawing-room on your first big night with an enormous red-fox muff of many skins?

wear a marvelous cape of Jaeckel's gray lemming fur (it's an arctic mole but it looks like chinchilla) and fasten it at the neck with a jeweled flower of pink quartz and rubies, like the one below?

carry a red velvet handkerchief with the corners caught up like a hobo's sack clasped with a rhinestone and pearl clip? (See right)

have a furry elk-hide trunk for the back of your car? Hermès in Paris will make this.

carry a fine gold mesh bag with the frame and clasp in multicolored stones? (See right)

wear gold paillette gloves with palms of the same colored satin?

have the sleeves of your mink made square and bulky and cut off six inches above the wrist? Then pull on big hand-sewn chamois gloves to keep you warm (Paquin does this and the effect is extremely elegant).

if you have a jeweled purse top, mount it on the thinnest black breitschwantz fur?

The pink quartz and ruby clip comes from Herz. Both bags from Elizabeth Arden.

Extract of the *'Why don't you...'* column, by Diana Vreeland, including an illustration of lot 166
Harper's Bazaar, September 1936, illustrations by Marcel Vertes

BELPERRON

anciennement **B.HERZ/HERZ-BELPERRON**

MARCH 23, 2017
CERTIFICATE NO. B54203232017

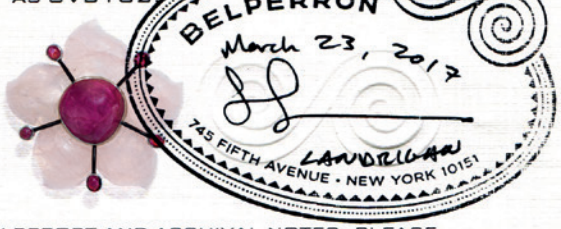
RUBY, ROSE QUARTZ, ENAMEL AND GOLD "*FLEUR*" BROOCH

GRAY GOLD BROOCH MOUNTING SET WITH A SINGLE PIECE OF CARVED ROSE-QUARTZ IN A STYLIZED FIVE-PETAL FLOWER DESIGN, CENTERING A CABOCHON RUBY MEASURING 24.4 MM BY 16.7 MM AND FIVE OVAL CABOCHON RUBIES ON BLACK ENAMEL AND GOLD "STAMEN." MEASURING 6.8 CM LONG BY 6.5 CM WIDE AND 1.8 CM HIGH. WEIGHING A TOTAL OF 61.6 GRAMS. FRENCH ASSAY MARK FOR GOLD AND MAKER'S MARK FOR SOCIÉTÉ GROËNÉ ET DARDE. WITH THE ORIGINAL BOX, LABELED "B. HERZ." FEATURED ON PAGE 82 OF THE SEPTEMBER 1936 ISSUE OF *HARPER'S BAZAAR*, IN THE "WHY DON'T YOU...?" COLUMN BY DIANA VREELAND. THE ARTICLE AND CORRESPONDING GOUACHE DESIGN WERE ALSO ILLUSTRATED ON PAGE 127 OF THE BOOK, *JEWELRY BY SUZANNE BELPERRON*, BY CORBETT AND LANDRIGAN.

WE DO HEREBY CERTIFY THAT THE PIECE PICTURED BELOW WAS MANUFACTURED IN PARIS CIRCA 1936 BY THE COMPANY B. HERZ FROM A DESIGN BY SUZANNE BELPERRON.

NOUS CERTIFIONS QUE L'OBJET CI-DESSOUS REPRÉSENTÉ A ÉTÉ FABRIQUÉ À PARIS VERS 1936 PAR LA SOCIÉTÉ B. HERZ D'APRÈS UN DESSIN PAR SUZANNE BELPERRON.

THIS ITEM HAS BEEN ENTERED IN THE CURRENT BELPERRON LEDGERS AS SVB182.



FOR A FULL CONDITION REPORT AND ARCHIVAL NOTES, PLEASE CONTACT BELPERRON, LLC.

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+166

A RUBY, ROSE QUARTZ AND ENAMEL 'FLEUR' BROOCH, BY SUZANNE BELPERRON

Modelled as a rose quartz flowerhead, centering a cabochon ruby, with black enamel details and oval cabochon ruby finials, circa 1936, 6.8 cm, with French assay mark for gold, in back suede B. Herz fitted case

With maker's mark for Société Groëné et Darde

Accompanied by certificate no. B54203232017 dated 23 March 2017 from the Belperron archives.

CHF80,000-120,000 $80,000-120,000

LITERATURE:
Cf. Corbett P., Landrigan W. & Landrigan N., *Jewelry by Suzanne Belperron*, London, Thames & Hudson Ltd, 2015, p. 127 for an illustration of the original drawing

Lots 167 to 169 were created in the late 19th century by Frédéric Boucheron (1830-1902). After an apprenticeship with Jules Chaise and the opening of its first premises at the Palais Royal, Frédéric Boucheron was the first jeweller to settle on the famous Place Vendôme. He had already acquired fame as an expert in precious stones, a masterful technician and a creator of beautiful jewels, winning the Gold medal during the Paris World Fair in 1867.

Georges Le Saché worked for Boucheron as a jeweller between 1887 and 1920, creating objects such as inkstands, bottles, watches and boxes. His name was one of the select group of jewellers chosen by Frédéric Boucheron to be featured at the Paris World Fair in 1900.

These rare boxes display Le Saché's unique and impressive skills in carving. The craftsmanship on these boxes is in ivory, however his skills were versatile and he is known to have produced impressive carved items in other materials such as tortoiseshell and rock crystal.

Objects by Le Saché also appear in the Tiffany collection and the firm thought so highly of the jeweller that they commissioned him to produce a brooch to commemorate the centenary of the United States' acquisition of Louisiana from Napoleon I.

BOUCHERON GEORGES LE SACHÉ

(LOTS 167-169)

(reduced size open)

~+167

A LATE 19TH CENTURY IVORY, ENAMEL AND GOLD STAMP BOX, BY BOUCHERON

Of rectangular outline, the carved ivory hinged lid set with eight cartouches of birds and foliate motifs, the case depicting musicians, dancers and flowers each within an architectural surround, to the geometric multicoloured champlevé enamel and gold rim, the cabochon ruby pushpiece opening to reveal three ivory compartments, 1892, 7.7x3.6x1.8 cm, with French assay marks for gold

Signed FIC Boucheron for Frédéric Boucheron, no. 312

Accompanied by copy of certificate dated 25 March 2013 from Boucheron.

CHF20,000-30,000 $20,000-30,000

This lot is subject to CITES / import restrictions. Please contact the department for further information.

Courtesy of the Boucheron Archives

(reduced size open)

Courtesy of the Boucheron Archives

~+168

A LATE 19TH CENTURY IVORY, ENAMEL AND GOLD PERFUME BOTTLE, BY BOUCHERON

Designed as a carved ivory oblong perfume bottle decorated with foliate motifs, enhanced by green and blue enamel leaves and cabochon ruby trefoils, accented by collet-set cabochon sapphire terminals, 1892, 6.0 cm, with French assay marks for gold

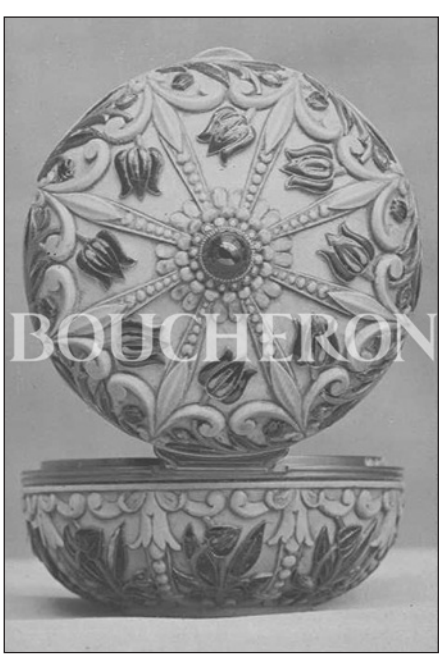
Signed FIC Boucheron Paris for Frédéric Boucheron, no. 285

Accompanied by copy of certificate dated 25 March 2013 from Boucheron.

CHF30,000-40,000 $30,000-40,000

This lot is subject to CITES / import restrictions. Please contact the department for further information.

(reduced size open)



Courtesy of the Boucheron Archives

~+169

A LATE 19TH CENTURY IVORY, ENAMEL AND GOLD POWDER CASE, BY BOUCHERON

The circular carved ivory foliate case, decorated with multicoloured enamel tulips and floral motifs, the top centering a cabochon ruby within a blue enamel surround, opening to reveal a compartment holding a feather powder-puff with a carved ivory foliate handle, 1899, 5.5 cm, with French assay marks for gold

Signed FIC Boucheron Paris for Frédéric Boucheron

Accompanied by copy of certificate dated 25 March 2013 from Boucheron.

CHF40,000-50,000 $40,000-50,000

This lot is subject to CITES / import restrictions. Please contact the department for further information.

+170

AN EARLY 20TH CENTURY RUBY AND DIAMOND DOUBLE CLIP BROOCH

Of undulating circular outline, one side pavé-set with baguette-cut diamonds, the other set with circular-cut rubies, to the diamond-set centre panel, detachable for wear as two brooches, 1930s, 4.5 cm, with French import marks for platinum and gold

CHF30,000-40,000 $30,000-40,000

171

172

+171

A DIAMOND BRACELET

Of openwork geometric design, set throughout with rectangular and circular-cut diamonds, 1960s, 18.0 cm, with French import mark for platinum

CHF25,000-35,000 $25,000-35,000

+172

A RUBY AND DIAMOND RING, BY CARTIER

Of bombé design, one side pavé-set with diamonds, the other pavé-set with rubies, ring size 6, with French assay mark for gold

Signed Cartier, no. 727751

CHF25,000-35,000 $25,000-35,000

THE PROPERTY OF AN ELEGANT LADY

(LOTS 173-178)

173

174

+173

A SAPPHIRE AND DIAMOND RING, BY GRAFF

Set with an octagonal step-cut sapphire, weighing approximately 32.64 carats, between triangular-cut diamond shoulders, to the diamond-set gallery and shoulders, ring size 6 ½, mounted in platinum

Signed Graff

Accompanied by report no. 90286 dated 22 February 2017 from the SSEF Swiss Gemmological Institute stating that the sapphire shows indications of heating.

CHF100,000-150,000 $100,000-150,000

+174

A DIAMOND AND COLOURED DIAMOND FRINGE NECKLACE AND EARRING SET, BY BUCCELLATI

The necklace composed of a series of graduated stylised leaves of honeycomb design with diamond accents, the front with a twin line suspending nineteen yellow briolette-cut diamonds with diamond-set caps, together with a pair of earrings en suite, necklace 39.0 cm, earrings 7.5 cm, mounted in gold, in grey leather Buccellati case

Signed Buccellati, nos. G3738 (necklace) and G4440 (earrings)

Please note that the yellow diamonds have not been tested for natural colour origin. (3)

CHF100,000-150,000 $100,000-150,000

+175

A VARI-COLOURED SAPPHIRE AND DIAMOND CHOKER AND EARRING SET, BY DE GRISOGONO

The choker of crossover design, designed as a cluster of graduated vari-sized and vari-coloured sapphires between lines of pavé-set coloured sapphires and diamonds, together with a pair of earrings en suite, necklace 36.0 cm, earrings 3.0 cm, mounted in gold, in black leather De Grisogono case

Signed De Grisogono, nos. B7653 (necklace) and B7652 (earrings) (3)

CHF30,000-50,000 $30,000-50,000

+176

A COLOURED DIAMOND AND COLOURED SAPPHIRE RIVIÈRE NECKLACE AND EARRING SUITE, BY GRAFF

The necklace alternately set with graduating coloured rectangular cut-cornered diamonds and oval-cut pink sapphires, together with a pair of earrings en suite, necklace 39.5 cm, earrings 3.0 cm, mounted in platinum and gold, in blue leather Graff pouch

Signed Graff, nos. 4121 (necklace) and 5019 (earrings)

The necklace accompanied by report no. 17030069/1 to 6 dated 23 March 2017 from the Gübelin GemLab stating that the origin of 6 pink sapphires is Madagascar, with indications of heating.

Further accompanied by seven reports dated March and April 2017 from the GIA Gemological Institute of America stating:

Carat	Colour	Clarity	Report no.	Shape
3.07	Fancy Light Yellow	VS1	12240481	Rectangular
2.35	Fancy Light Yellow	VS1	11942787	Rectangular
2.09	Fancy Yellow	SI2	11932057	Rectangular
1.88	Fancy Yellow	IF	12256679	Rectangular
1.78	Fancy Yellow	SI1	12144412	Rectangular
1.59	Fancy Light Yellow	VS2	12045602	Rectangular
1.52	Fancy Yellow	VS1	11932152	Rectangular

Please note that the remaining yellow diamonds have not been tested for natural colour origin. (3)

CHF250,000-350,000 $250,000-350,000

+177

A RUBY AND DIAMOND BIB NECKLACE, AND A PAIR OF RUBY AND DIAMOND EARRINGS, BY GRAFF

The v-shaped necklace set throughout with graduated oval-cut rubies within marquise and circular-cut diamonds, between lines of circular-cut diamonds, together with a pair of earrings, each oval-cut ruby within a pear-shaped and marquise-cut diamond cluster, necklace 39.5 cm, earrings 2.8 cm, mounted in platinum and gold, in blue leather Graff pouch

Signed Graff, earrings no. 4090

Accompanied by report no. 17030068/1 to 7 dated 23 March 2017 from the Gübelin GemLab stating that the origin of 7 rubies is Burma, 2 rubies in the earrings with no indications of heating, 5 rubies in the necklace with indications of heating including 1 with minor amount of filling material. (3)

CHF200,000-300,000 $200,000-300,000

SHOULD YOU WISH TO BID ON THIS LOT, YOU WILL BE REQUIRED TO OBTAIN A HIGH VALUE PADDLE.

+178

A DIAMOND RING, BY CHOPARD

Set with a rectangular cut-cornered diamond, weighing approximately 18.94 carats, to the pavé-set diamond gallery and hoop, ring size 6, mounted in gold

Signed Chopard, nos. 20064 and 3292039 820650

Accompanied by report no. 5182188175 dated 23 February 2017 from the GIA Gemological Institute of America stating that the 18.94 carat diamond is D colour, VVS2 clarity.

CHF900,000-1,200,000 $900,000-1,200,000

179

180

181

+179

A SAPPHIRE AND DIAMOND RING

Set with an oval-cut sapphire, weighing approximately 9.14 carats, within a pear-shaped and circular-cut diamond surround, to the diamond-set shoulders, ring size 6 ½, mounted in gold

Accompanied by report no. 16038145 dated 24 March 2016 from the Gübelin GemLab stating that the origin of the sapphire is Madagascar, with no indications of heating.

Report no. 65463 dated 15 October 2012 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Madagascar, with no indications of heating.

Further accompanied by 6 diamond dossiers dated July to September 2016 from the GIA Gemological Institute of America stating that:

Weight	Colour	Clarity	Report no.	Shape
0.71	E	IF	6231091411	Pear
0.70	F	VVS1	2171815069	Pear
0.33	G	VVS1	1237581961	Pear
0.32	D	IF	6235072011	Pear
0.32	E	VVS2	6235703030	Pear
0.30	G	VVS1	1239672927	Pear

CHF40,000-60,000 $40,000-60,000

+180

A RUBY AND DIAMOND RING

Set with an oval-cut ruby, weighing approximately 4.01 carats, between pear-shaped diamond shoulders, ring size 6 ¼, mounted in gold

Accompanied by report no.17030050 dated 17 March 2017 from the Gübelin GemLab stating that the origin of the ruby is Burma (Myanmar), with no indications of heating, and two Information sheets on 'Rubies from Mogok, Burma' and 'Unheated rubies'.

CHF150,000-200,000 $150,000-200,000

THE PROPERTY OF A LADY

+181

A SAPPHIRE AND DIAMOND RING

Set with an oval-cut sapphire, weighing approximately 26.63 carats, between tapered baguette-cut diamond shoulders, ring size 6 ¼, mounted in platinum and gold

Accompanied by report no. 89550 dated 24 January 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Ceylon (Sri Lanka), with no indications of heating.

CHF55,000-75,000 $55,000-75,000

182

183

THE PROPERTY OF A GENTLEMAN

182

A DIAMOND RING, BY CARTIER

Set with a rectangular cut-cornered diamond, weighing approximately 6.23 carats, between baguette-cut diamond tapering shoulders, ring size 7 ¼, with French assay mark for platinum

Signed Cartier, no. 704209

Accompanied by report no. 5181247444 dated 23 March 2017 from the GIA Gemological Institute of America stating that the diamond is E colour, VVS2 clarity.

CHF150,000-200,000 $150,000-200,000

+183

AN EARLY 20TH CENTURY MULTI-GEM BROOCH, BY RENÉ LALIQUE

The rectangular moulded glass plaque representing a nymph between bloodstone plaques, with diamond accents to the top, suspending a baroque pearl, 1900s, 7.8 cm, mounted in gold

Signed Lalique

Please note that the pearl has not been tested for natural origin.

CHF35,000-45,000 $35,000-45,000

185

+184

AN ART DÉCO EMERALD AND DIAMOND PENDENT NECKLACE

The openwork diamond-set pendant with calibré-cut emerald and baguette-cut diamond line accents suspending three emerald and diamond-set lines of geometric design, to the similarly-set necklace, pendant detachable for wear as a brooch, 1930s, pendant 7.2 cm, necklace 37.0 cm, with French assay mark for platinum and gold

CHF25,000-35,000 $25,000-35,000

•+185

AN ART DÉCO JADE, ONYX AND DIAMOND BRACELET, BY TIFFANY & CO.

The onyx bead bracelet interspersed with old-cut diamond collets to the onyx and diamond plaques, set with circular cabochon jade details, 1920s, 17.0 cm, with French assay marks for platinum and gold

Signed Tiffany & Co France

CHF10,000-15,000 $10,000-15,000

186

A TIGER'S EYE QUARTZ AND DIAMOND BROOCH AND EARRING SET, BY CARTIER

Of flowerhead design, the gold and circular-cut diamond centre within tiger's eye quartz petal surround, 1970s, brooch 6.0 cm, earrings 3.0 cm, with French assay marks for gold

Signed Cartier Paris, nos. 020308 (brooch) and 04732 (earrings) (3)

CHF20,000-30,000 $20,000-30,000

(other view)

187

(other view)

188

THE PROPERTY OF A LADY

187

A RETRO DIAMOND RING, BY CARTIER

Designed as a reeded panel on one side, and three diamond-set tiered lines on the other, to the trifurcated shoulders, 1940s, ring size 6, with French assay marks for gold, in original red leather Cartier case

Signed Cartier Paris

CHF10,000-15,000 $10,000-15,000

+188

A RETRO SAPPHIRE AND DIAMOND BRACELET, BY TRABERT & HOEFFER - MAUBOUSSIN

The articulated broad disc-link bracelet set to the front with two scrolling polished gold panels, connected by three rows of bombé-set calibré-cut sapphires, enhanced with pavé-set diamonds, 1940s, 18.5 cm, mounted in gold

Signed Trabert & Hoeffer Mauboussin, no. 1989

CHF25,000-35,000 $25,000-35,000

The Ghezzi family of Zürich has been passionate about jewels and antiques since the 1930s. In the 1940s Giacomo Ghezzi (1914-1995) opened a jewellery shop in the centre of Zürich, next to the Bahnhofstrasse, and one in St Moritz, at Via Maistra. At the same time his wife Philomena ran an antique gallery elsewhere in the city. They both travelled extensively from New York to Tokyo, via Paris, London, Geneva and Hong Kong, hunting for the next treasure to sell.

Their son, Fermo Ghezzi (1938-2006), continued in the family's passion, obtaining his goldsmith's degree in 1958, and joining the family business together with his wife Sonja. A gemmologist and admirer of beautifully crafted period jewels, he acquired over his career some of the finest and noblest jewels, varying from important gemstones to jewels with provenance.

FROM THE COLLECTION OF THE GHEZZI FAMILY
(LOTS 189-195)

Fermo and Sonja Ghezzi in front of their boutique, St Moritz, 1999

189

A SAPPHIRE AND DIAMOND NECKLACE

Centering a cushion-shaped sapphire, weighing approximately 14.32 carats, to the pavé-set diamond articulated necklace, 39.2 cm, mounted in gold

Accompanied by report no. 17010217 dated 6 February 2017 from the Gübelin GemLab stating that the origin of the sapphire is Sri Lanka (Ceylon), with no indications of heating, and an Information Sheet on 'Unheated sapphires'.

CHF45,000-60,000 $45,000-60,000

190

191

190

A DIAMOND BANGLE

The pavé-set diamond hinged bangle of circular and swag motifs, 1950s, inner circumference 17.5 cm, mounted in platinum and gold

CHF12,000-15,000 $12,000-15,000

191

A DIAMOND RING

Set with a rectangular-cut diamond, weighing approximately 6.39 carats, between triangular-cut diamond shoulders, ring size 6, mounted in gold

CHF18,000-25,000 $18,000-25,000

192

193

192

A DIAMOND PENDANT

Set with an old cushion-shaped diamond, weighing approximately 2.69 carats, within an old-cut diamond surround, 2.0 cm, mounted in platinum and gold

CHF6,500-8,500 $6,500-8,500

+193

A RUBY AND DIAMOND RING AND EARRING SET

The ring set with a cabochon ruby within a baguette-cut diamond surround, together with a pair of earclips en suite, ring size 8 ¼, earrings 1.9 cm, mounted in gold

Accompanied by report no. 90694 dated 6 March 2017 from the SSEF Swiss Gemmological Institute stating that the origin of 1 ruby, on the ring, is Burma (Myanmar), with no indications of heating and with minor amount of oil; and that the origin of 2 rubies, on the earrings, is East Africa, with no indications of heating. (3)

CHF20,000-30,000 $20,000-30,000

194

AN EMERALD, RUBY AND DIAMOND NECKLACE

The two strands of carved and polished emerald beads, interspaced with faceted ruby beads and diamond-set rondelles, centering two carved emeralds with diamond surround, a ruby cabochon and a carved emerald pendant, 49.5 cm, mounted in gold

CHF30,000-50,000 $30,000-50,000

+195

AN EMERALD AND DIAMOND NECKLACE, PENDANT AND EARRING SUITE

The 19th century necklace designed as sixteen graduated flowerhead clusters, set throughout with old-cut diamonds, suspending a series of later added detachable drop-shaped emeralds with diamond-set caps, together with a pair of earrings and a later made pendant en suite, necklace 39.0 cm, earrings 7.5 and 7.0 cm, pendant 11.0 cm, mounted in silver and gold

Accompanied by report no. 90773 dated 13 March 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the emeralds is Russia, with minor to significant amount of oil. (4)

CHF120,000-150,000 $120,000-150,000

PROVENANCE:
Hong Kong, 3 May 2000, lot 365

THE PROPERTY OF A LADY

(LOTS 196-199)

196

A PAIR OF DIAMOND AND MIRROR EARRINGS, BY JAR

Each pear-shaped flat-cut diamond, weighing approximately 11.39 and 8.25 carats, set within a diamond surround, applied on a circular panel of antique mirror, to the diamond surround, 2008, 4.5 cm, mounted in silver and gold, in pink leather JAR case

Signed JAR PARIS (2)

CHF80,000-120,000 $80,000-120,000

197

197

AN EMERALD AND PEARL PENDANT

Set with a carved emerald drop, weighing approximately 108.51 carats, to the seed pearl surmount, 6.0 cm

Accompanied by report no. 88981 dated 5 December 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the emerald is Colombia, with moderate amount of artificial resin.

Please note that the pearls have not been tested for natural origin.

CHF30,000-50,000 $30,000-50,000

198

AN EMERALD, NATURAL PEARL AND DIAMOND NECKLACE

The graduated single strand of carved and polished emerald beads, interspersed with natural pearls, measuring approximately 10.70-6.80 mm, to the clasp set with an emerald bead with diamond accents between baguette-cut diamond rondelles, emerald beads 18th century, 54.0 cm, mounted in platinum and gold

Accompanied by report no. 88982 dated 5 December 2016 from the SSEF Swiss Gemmological Institute stating that the 28 pearls are saltwater natural pearls, and that the origin of the 30 emeralds is Colombia, with moderate amount of oil.

CHF250,000-350,000 $250,000-350,000

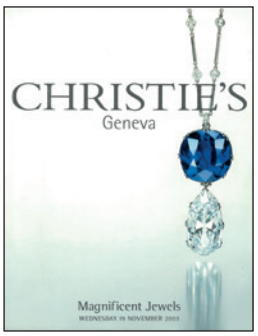
PROVENANCE:
Christie's Geneva, 21 November 2002, lot 446

198

In November 2003 Christie's Geneva offered for sale 'A Burmese sapphire and Golconda diamond pendent necklace, by Dreicer & Co.' Not only did it have a perfect geographical provenance, being set with both a Burmese sapphire of 47.64 carats and a Golconda diamond of 26.98 carats, it also boasted an interesting historical provenance.

The pendent necklace was purchased by William Spaulding, a wealthy banker from Boston, for his new bride, Katherine Fairlea. Their daughter, Alicia Spaulding, inherited the necklace prior to her move to Italy before World War II. During the war Alicia had to flee Rome for Switzerland with her family, carrying the necklace with her in a picnic basket. It remained in Switzerland until after her death in 2002.

At Christie's auction, on 19th November 2003, the necklace realized $2.7m, almost twice its presale estimate. The purchaser decided to remount the two gemstones and set the sapphire in a ring. Christie's is pleased to once again give collectors the opportunity to acquire such an illustrious gemstone.



199

A SAPPHIRE RING

Set with an antique cushion-shaped sapphire, weighing approximately 47.63 carats, to the plain bifurcated hoop, ring size 4, mounted in platinum

Accompanied by report no. 88983 dated 6 December 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Burma (Myanmar), with no indications of heating.

CHF600,000-800,000 $600,000-800,000

PROVENANCE:
Christie's Geneva, 19 November 2003, lot 413, From the Estate of the late Alicia, Countess Paolozzi

(lots 197-198)

Emily "Emmy" Wehlen, was born and raised in Mannheim, Germany. She was a keen singer and dancer and attended the Mannheimer Conservatory. Her talent was soon internationally recognized and, from 1909 onwards, she became a celebrated operetta star in London, after her roles in *The Merry Widow* and *The Dollar Princess*. In the following years her success took her across the Atlantic, where she began performing on Broadway.

A 1911 article in Everybody's Magazine, an American glossy published from 1899 to 1929, commented that Wehlen was 'very pretty, very graceful, extraordinarily clever as an actress, and she has learned how to use a naturally fine voice. Moreover, she has the indescribable charm of personality, of making audiences like her and want to have her on the stage all the time'.

Besides theater Emmy got more and more involved with cinema. In 1915 she signed with the motion picture company Metro Pictures Cooperation, a forerunner of Metro-Goldwyn-Mayer. She mainly performed as a silent movie actress, often in leading roles, until the early 1920s. She featured in many films, including *When a Woman Loves* (1915), *Miss Robinson Crusoe* (1917) and *Fools and Their Money* (1919). Her last movie was *Lifting Shadows* (1920) after which Emmy decided that she wished to focused on her career as an opera singer. Unfortunately, very little is known about the subsequent part of her life, she retired from the public eye in the 1930s. Emmy never had children and bequeathed her estate and jewels to members of her family and close friends.

Poster of the film *Lifting Shadows*, 1920
© Rue des Archives/Everett

FORMERLY THE PROPERTY OF THE LATE ACTRESS EMMY WEHLEN (1887-1977)

(LOTS 200-202)

Portrait of Emmy Wehlen, 1910
© Forum / Rue des Archives

(detail of signature)

200

AN EARLY 20TH CENTURY GOLD FRAME, BY TIFFANY & CO.

The polished gold frame of rectangular outline, the reverse as a panel of wood with gold easel, 1920s, 143x107x10 mm

Signed Tiffany & Co., no. 18725 4787

CHF3,000-5,000 $3,000-5,000

201

AN EMERALD, RUBY AND DIAMOND BROOCH

Set with an oval cabochon emerald within a cabochon ruby and circular-cut diamond surround, 1920s, 3.8 cm, with French assay marks for gold

CHF5,000-8,000 $5,000-8,000

Emmy Wehlen in the film *His Bonded Wife*, 1918
© Granger NYC / Rue des Archives

202

AN ART DÉCO RUBY AND DIAMOND BROOCH, BY CARTIER

The old and baguette-cut diamond panel of geometric design, centering an oval-cut ruby flower within a square-cut ruby geometric surround, circa 1930, 5.0 cm, mounted in platinum

Signed Cartier London, no. 5664

CHF100,000-150,000 $100,000-150,000

+203

A DIAMOND BIB NECKLACE AND EARRING SET

The necklace with two openwork bombé side motifs suspending a three-row band of circular-cut diamonds, a line of square-shaped links set with square and baguette-cut diamonds, twin lines of rose-cut diamonds and a line of graduated pavé-set diamond circular links, each centering an old-cut diamond, to the briolette-cut diamond twin neck chain, together with a pair of earrings en suite, necklace 37.0 cm, 6.0 cm, mounted in gold

The earrings accompanied by 2 reports dated January 2006 from the GIA Gemological Institute of America stating that:

Carat	Colour	Clarity	Report no.	Shape
2.84	F	SI1	14803418	Round
2.62	H	VS2	14803233	Round

CHF550,000-650,000 $550,000-650,000

The necklace accompanied by thirteen reports dated from December 2005 to January 2006 from the GIA Gemological Institute of America stating:

Carat	Colour	Clarity	Report no.	Shape
4.61	H	SI1	14791431	Round
3.22	J	SI2	14801162	Round
2.57	G	VS2	14803228	Round
2.56	H	I1	14799391	Round
2.46	I	SI1	14803423	Round
2.14	H	SI1	14803411	Round
2.13	H	SI1	14803416	Round
2.03	G	SI1	14803359	Round
2.03	H	VS1	14803417	Round
1.90	I	VS2	14803426	Old European
1.85	H	SI1	14803413	Round
1.83	F	SI1	14803361	Round
1.82	H	SI1	14799381	Round

Please note that these reports are over five years old and may require an update. (3)

A 7.97 CARAT FANCY INTENSE BLUE DIAMOND RING

(LOT 204)

SHOULD YOU WISH TO BID ON THIS LOT, YOU WILL BE REQUIRED TO OBTAIN A HIGH VALUE PADDLE.

+204

A COLOURED DIAMOND RING

Set with a fancy intense blue cushion-shaped diamond, weighing approximately 7.97 carats, between baguette-cut diamond shoulders, ring size 6 ½, mounted in platinum

Accompanied by report no. 6187159503 dated 13 February 2017 from the GIA Gemological Institute of America stating that the diamond is Fancy Intense Blue colour, VS1 clarity.

CHF2,500,000-3,000,000 $2,500,000-3,000,000

205

206

+205

A PAIR OF MULTI-GEM EARRINGS

Of shield design, the central circular-cut emerald and diamond cluster to the alternately-set oval and circular-cut emerald and sapphire surround, enhanced with circular-cut diamond accents, 1960s, 3.0 cm (2)

CHF9,000-13,000 $9,000-13,000

THE PROPERTY OF A LADY

+206

A PAIR OF EMERALD AND DIAMOND EARRINGS

Each designed as two diamond-set flowerheads, suspending two pear-shaped emerald lines with marquise-cut diamond foliate details, 5.2 cm, mounted in gold (2)

CHF22,000-36,000 $22,000-36,000

THE PROPERTY OF A LADY

207

A DIAMOND AND COLOURED DIAMOND RING

Set with a fancy intense yellow rectangular cut-cornered diamond, weighing approximately 15.01 carats, between marquise-cut diamond three-stone shoulders, ring size 6, mounted in platinum and gold

Accompanied by report no. 2181154611 dated 3 February 2017 from the GIA Gemological Institute of America stating that the diamond is Fancy Intense Yellow colour, VVS1 clarity; ***also with a working diagram indicating that the clarity of the diamond is potentially Internally Flawless.***

CHF200,000-300,000 $200,000-300,000

208

209

THE PROPERTY OF A LADY

+208

AN UNMOUNTED DIAMOND

The rectangular cut-cornered diamond, weighing approximately 6.73 carats

Accompanied by report no. 2181028007 dated 11 November 2016 from the GIA Gemological Institute of America stating that the diamond is F colour, VVS2 clarity.

CHF140,000-160,000 $140,000-160,000

+209

A PAIR OF DIAMOND EARRINGS, BY HARRY WINSTON

Each designed as a pear-shaped and marquise-cut diamond cluster, 2.7 cm, mounted in platinum and gold

With maker's mark HW for Harry Winston (2)

CHF120,000-150,000 $120,000-150,000

THE PROPERTY OF A GENTLEMAN

+210

AN EMERALD AND DIAMOND RING

Set with an octagonal step-cut emerald, weighing approximately 8.79 carats, within a pear-shaped diamond twin cluster surround, ring size 6, mounted in platinum and gold

Accompanied by report no. 89549 dated 30 January 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the emerald is Colombia, with no indications of clarity modification.

CHF150,000-250,000 $150,000-250,000

THE PROPERTY OF A GENTLEMAN

+211

A DIAMOND NECKLACE

Designed as a series of graduated clusters, set with pear-shaped, marquise and circular-cut diamonds, detachable for wear as a bracelet, 36.5 cm, mounted in platinum and gold

CHF70,000-100,000 $70,000-100,000

PROVENANCE:
St Moritz, 19 February 1998, lot 621

(other view)

+212

A SAPPHIRE AND DIAMOND RING

Set with an octagonal step-cut sapphire, weighing approximately 4.99 carats, between square step-cut diamond shoulders, weighing approximately 1.03 and 1.01 carat, to the pierced gallery and engraved hoop, ring size 6 ¼, with UK hallmarks for platinum

Accompanied by report no. CS85363 dated 15 June 2016 from the AGL American Gemological Laboratories stating that the origin of the sapphire is Kashmir, with no gemological evidence of heat and no clarity enhancement.

Report no. 80543 dated 26 June 2015 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Kashmir, with no indications of heating.

Report no. 6202827227 dated 21 September 2015 from the GIA Gemological Institute of America stating that the 1.03 carat diamond is D colour, VVS2 clarity.

Report no. 5196187057 dated 28 January 2015 from the GIA Gemological Institute of America stating that the 1.01 carat diamond is D colour, VS1 clarity.

CHF180,000-250,000 $180,000-250,000

+213

AN EMERALD AND DIAMOND RING

Set with a cushion-shaped emerald, weighing approximately 13.16 carats, to the pavé-set surround and circular-cut diamond cluster, ring size 6, mounted in platinum

Accompanied by report no. 89811 dated 23 January 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the emerald is Colombia, with no indications of clarity modification, a Premium Book and an Appendix letter stating that this emerald 'exhibits a remarkable size (...), combined with an attractive green colour and a fine purity'.

Report no. 17011004 dated 5 January 2017 from the Gübelin GemLab stating that the origin of the emerald is Colombia, with no indications of clarity enhancement.

Report no. 1080647 dated 13 December 2016 from the AGL American Gemological Laboratories stating that the origin of the emerald is Colombia, with no clarity enhancement and a Jewel Folio.

CHF600,000-800,000 $600,000-800,000

THE PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

(LOTS 214-220)

214

215

+214

A DIAMOND RING, BY CARTIER

Set with a marquise-cut diamond, weighing approximately 4.73 carats, between baguette-cut diamond shoulders, ring size 5 ½, with French assay mark for platinum

Signed Cartier Paris

Accompanied by report no. 5181247431 dated 24 March 2017 from the GIA Gemological Institute of America stating that the diamond is D colour, VS1 clarity; ***also with a working diagram indicating that the clarity of the diamond is potentially Internally Flawless****.*

CHF80,000-120,000 $80,000-120,000

+215

A DIAMOND RING

Set with a marquise-cut diamond, weighing approximately 3.92 carats, between pear-shaped and circular-cut diamond shoulders, ring size 6, mounted in platinum

Accompanied by report no. 6183247520 dated 28 March 2017 from the GIA Gemological Institute of America stating that the diamond is H colour, VS2 clarity, and a Diamond Type Classification letter stating that the diamond has been determined to be Type IIa.

CHF30,000-50,000 $30,000-50,000

+216

A PAIR OF DIAMOND EARRINGS

Each surmount of marquise and baguette-cut diamond stylised leaf design, suspending a detachable pear-shaped diamond, weighing approximately 6.68 and 6.52 carats, with marquise-cut diamond surround, 6.0 cm, mounted in gold

Accompanied by report no. 2185247432 dated 24 March 2017 from the GIA Gemological Institute of America stating that the 6.68 carat diamond is H colour, VVS2 clarity; ***also with a working diagram indicating that the clarity of the diamond is potentially Internally Flawless****, and a Diamond Type Classification letter stating that the diamond has been determined to be Type IIa.*

Report no. 2181247430 dated 24 March 2017 from the GIA Gemological Institute of America stating that the 6.52 carat diamond is G colour, VVS2 clarity; ***also with a working diagram indicating that the clarity of the diamond is potentially Internally Flawless****, and a Diamond Type Classification letter stating that the diamond has been determined to be Type IIa.* (2)

CHF300,000-500,000 $300,000-500,000

217

218

+217

A COLOURED NATURAL PEARL AND DIAMOND PENDANT

Set with a slightly brownish grey drop-shaped natural pearl, measuring approximately 11.15-11.40x17.25 mm, with baguette-cut diamond cap, within a circular-cut diamond frame, to the pavé-set diamond surmount, 5.5 cm, mounted in platinum and gold

Accompanied by report no. 91307 dated 29 March 2017 from the SSEF Swiss Gemmological Institute stating that the pearl is a natural saltwater pearl, with no indications of artificial colour modification.

CHF40,000-60,000 $40,000-60,000

+218

A PAIR OF COLOURED NATURAL PEARL AND DIAMOND EARRINGS

Each baguette and marquise-cut diamond surmount of stylised wing design, suspending a detachable drop-shaped natural pearl, measuring approximately 11.55-11.65x17.35 and 11.35-11.40x17.95 mm, with diamond-set cap and suspension link, 6.0 cm, mounted in platinum and gold

Accompanied by report no. 91308 dated 29 March 2017 from the SSEF Swiss Gemmological Institute stating that both pearls are saltwater natural pearls, with no indications of artificial colour modification. (2)

CHF60,000-80,000 $60,000-80,000

219

220

+219

A PAIR OF EMERALD AND DIAMOND EARRINGS

Each pear-shaped and marquise-cut diamond cluster surmount suspending a pear-shaped emerald, weighing approximately 7.85 and 7.47 carats, within a marquise-cut diamond surround, 6.5 cm, mounted in platinum and gold

Accompanied by report no. 91168 dated 30 March 2017 from the SSEF Swiss Gemmological Institute stating that the origin of both emeralds is Colombia, with moderate amount of oil. (2)

CHF80,000-120,000 $80,000-120,000

+220

A DIAMOND RING

Set with a rectangular cut-cornered diamond, weighing approximately 9.98 carats, between tapered baguette-cut diamond shoulders, ring size 5 ½, with French assay mark for platinum

Accompanied by report no. 6187247459 dated 23 March 2017 from the GIA Gemological Institute of America stating that the diamond is G colour, VVS1 clarity; ***also with a working diagram indicating that the clarity of the diamond is potentially Internally Flawless****.*

CHF250,000-350,000 $250,000-350,000

A 4.05 CARAT FANCY DEEP BLUE DIAMOND RING

(LOT 221)

GIA®

GIA REPORT
5171955696

Verify this report at gia.edu

GIA COLORED DIAMOND REPORT

October 14, 2016

Report Type ..... Grading Report

GIA Report Number 5171955696

Shape and Cutting Style .... Cut-Cornered Square Mixed Cut

Measurements ..... 8.93 x 8.55 x 6.03 mm

Carat Weight ..... 4.05 carat

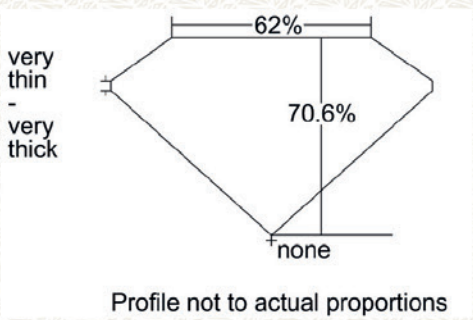
Color Grade ..... Fancy Deep Blue

Color Origin ..... Natural

Color Distribution ..... Even

Clarity Grade VS1

Proportions:



Profile not to actual proportions

Polish ..... Very Good

Symmetry ..... Good

Fluorescence ..... None

Inscription(s): GIA 5171955696

ADDITIONAL INFORMATION

GIA COLORED DIAMOND SCALE

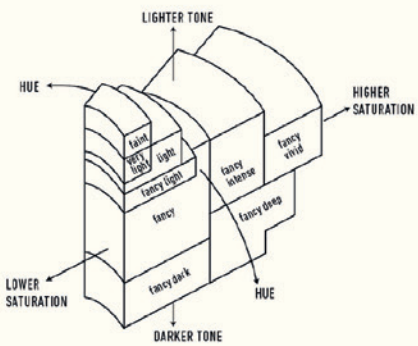
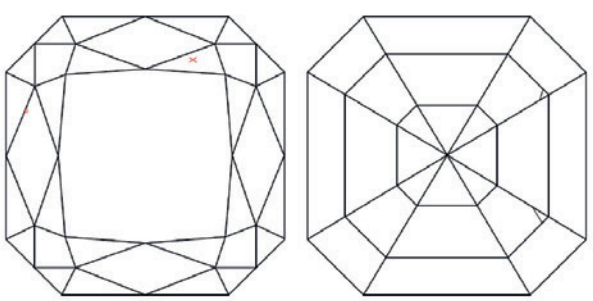


Illustration of GIA fancy color grade interrelationships

GIA CLARITY SCALE

CLARITY CHARACTERISTICS



KEY TO SYMBOLS*

- ○ Crystal
- × Bruise
- ^ Extra Facet

* Red symbols denote internal characteristics (inclusions). Green or black symbols denote external characteristics (blemishes). Diagram is an approximate representation of the diamond, and symbols shown indicate type, position, and approximate size of clarity characteristics. All clarity characteristics may not be shown. Details of finish are not shown.

SHOULD YOU WISH TO BID ON THIS LOT, YOU WILL BE REQUIRED TO OBTAIN A HIGH VALUE PADDLE.

+221

A COLOURED DIAMOND RING

Set with a fancy deep blue square cut-cornered diamond, weighing approximately 4.05 carats, to the plain hoop, ring size 6 ¼, mounted in platinum

Accompanied by report no. 5171955696 dated 14 October 2016 from the GIA Gemological Institute of America stating that the diamond is Fancy Deep Blue colour, VS1 clarity.

CHF4,200,000-5,200,000 $4,200,000-5,200,000

222

223

+222

AN ART DÉCO ONYX AND DIAMOND BRACELET

Set with four onyx square plaques, each inset with a square-cut diamond collet, to the diamond-set articulated pierced bracelet of geometric design, 1930s, 18.0 cm

CHF20,000-30,000 $20,000-30,000

+223

A DIAMOND AND ROCK CRYSTAL BROOCH, BY RENÉ BOIVIN

Of rectangular outline, centering an old-cut diamond set within a tiered rock crystal plaque, between diamond-set curved borders with reeded platinum terminals, 1935, 4.6 cm, mounted in platinum

Unsigned

Accompanied by certificate of authenticity dated 24 January 2014 from Françoise Cailles stating that this Boivin brooch was made from a design of Suzanne Belperron.

CHF25,000-30,000 $25,000-30,000

(open)

THE PROPERTY OF AN ITALIAN LADY

+224

AN ART DÉCO SAPPHIRE AND DIAMOND BRACELET-WATCH

Composed of a series of graduating oval-cut sapphires interspersed with baguette-cut diamonds, to the diamond set clasp, opening to reveal a rectangular dial with blue steel hands, Arabic quarters and baton hour markers, mechanical movement, circa 1930, 17.0 cm, with French assay marks for platinum

CHF20,000-30,000 $20,000-30,000

225

+225

AN ART DÉCO DIAMOND BROOCH, BY DUSAUSOY

Modelled as a stylised tiered bow, set with old, single and circular-cut diamonds, to the baguette-cut diamond central band, circa 1930, 5.0 cm, with French assay marks for platinum and gold

Signed Dusausoy, no. 35425

CHF10,000-15,000 $10,000-15,000

+226

AN ART DÉCO DIAMOND BRACELET

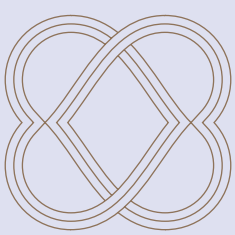
The articulated bracelet of geometric design set throughout with old and single-cut diamonds, centering three square-cut diamonds, to the hexagonal-cut diamond-set clasp centering a rectangular-cut diamond, circa 1925, 18.8 cm, with Austrian hallmark for gold

CHF24,000-28,000 $24,000-28,000

226

BOEHMER ET BASSENGE

PARIS



LA VIE BOHÈME

Bohemian Chic. A celebration of love, truth and freedom.

Setting new standards in quality, Boehmer et Bassenge is changing the way women wear jewellery. Opening its vault to retrieve diamonds of only D Colour, Flawless clarity - the utmost in rarity - the boutique Maison de Haute Joaillerie is creating exceptional jewellery for women destined to acquire only the best.

In tribute to the Boehmer et Bassenge monogram, La Vie Bohème is a subtle twist of two hearts coming together, culminating in perfection. Featuring pink diamond bows and ribbons of flawless diamonds, the design is decidedly French with an evocative Eastern edge.

Each marquise centre stone in this stunning pair of diamond earrings weighs more than 10 carats and has a perfect quality of D Colour, Flawless purity with no fluorescence. These centre stones are surrounded by pure white diamonds weighing a total of 5.38 ct and round pink diamonds weighing 2.19 carats. Remarkably, the total diamond weight of these breathtakingly beautiful earrings is 25.50 carats of pure white diamonds and 2.19 carats of pink diamonds.

BOEHMER ET BASSENGE

PARIS

GIA®

GIA REPORT

5171335192

Verify this report at gia.edu

GIA DIAMOND GRADING REPORT

February 26, 2016

GIA Report Number 5171335192

Shape and Cutting Style ..... Marquise Brilliant

Measurements ..... 23.20 x 11.31 x 7.07 mm

GRADING RESULTS

Carat Weight ..... 10.07 carat

Color Grade ..... D

Clarity Grade ..... Flawless

ADDITIONAL GRADING INFORMATION

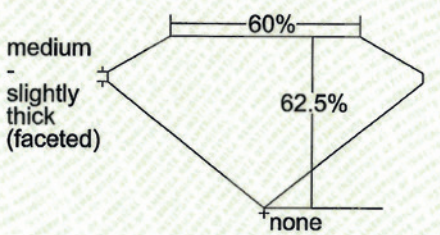
Polish ..... Excellent

Symmetry ..... Excellent

Fluorescence ..... None

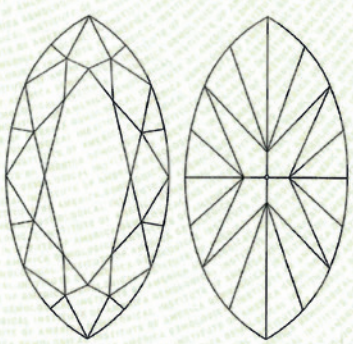
Inscription(s): GIA 5171335192

PROPORTIONS



Profile not to actual proportions

CLARITY CHARACTERISTICS



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5355 Armada Drive
Carlsbad, CA 92008-4602
T +1 760 603 4500
F +1 760 603 1814
E labservice@gia.edu
www.gia.edu

February 26, 2016

DIAMOND TYPE CLASSIFICATION FOR GIA DIAMOND GRADING REPORT #5171335192

Scientists classify diamonds into two main "types" - type I and type II - based on the presence or absence of nitrogen which can replace carbon atoms in a diamond's atomic structure. These two diamond types can be distinguished on the basis of differences in their chemical and physical properties. Type II diamonds contain little if any nitrogen and they are subdivided into two groups (IIa and IIb) both of which are quite rare (less than 2% of all gem diamonds).

According to the records of the GIA Laboratory, the 10.07 carat Marquise Brilliant diamond described in GIA Diamond Grading Report #5171335192 has been determined to be a **type IIa** diamond. Type IIa diamonds are the most chemically pure type of diamond and often have exceptional optical transparency. Type IIa diamonds were first identified as originating from India (particularly from the Golconda region) but have since been recovered in all major diamond-producing regions of the world.

Among famous gem diamonds, the 530.20 carat Cullinan I and the 105.60 carat Koh-i-noor are examples of type IIa.

PLEASE REFER TO IMPORTANT LIMITATIONS AND DISCLAIMERS ON THE BACK OF THIS DOCUMENT

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GIA REPORT

5161633496

Verify this report at gia.edu

GIA DIAMOND GRADING REPORT

February 26, 2016

GIA Report Number 5161633496

Shape and Cutting Style ..... Marquise Brilliant

Measurements ..... 23.22 x 11.30 x 6.84 mm

GRADING RESULTS

Carat Weight ..... 10.05 carat

Color Grade ..... D

Clarity Grade ..... Flawless

ADDITIONAL GRADING INFORMATION

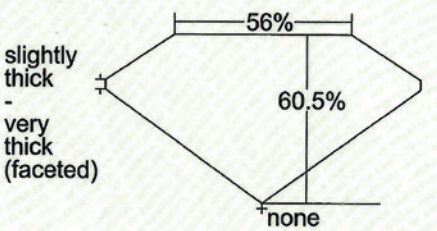
Polish ..... Excellent

Symmetry ..... Excellent

Fluorescence ..... None

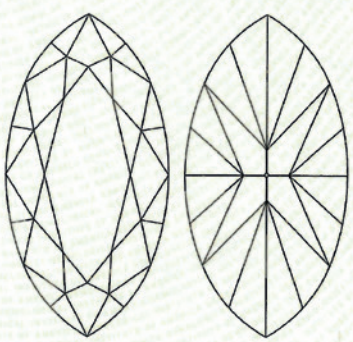
Inscription(s): GIA 5161633496

PROPORTIONS



Profile not to actual proportions

CLARITY CHARACTERISTICS



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5355 Armada Drive
Carlsbad, CA 92008-4602
T +1 760 603 4500
F +1 760 603 1814
E labservice@gia.edu
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February 26, 2016

DIAMOND TYPE CLASSIFICATION FOR GIA DIAMOND GRADING REPORT #5161633496

Scientists classify diamonds into two main "types" - type I and type II - based on the presence or absence of nitrogen which can replace carbon atoms in a diamond's atomic structure. These two diamond types can be distinguished on the basis of differences in their chemical and physical properties. Type II diamonds contain little if any nitrogen and they are subdivided into two groups (IIa and IIb) both of which are quite rare (less than 2% of all gem diamonds).

According to the records of the GIA Laboratory, the 10.05 carat Marquise Brilliant diamond described in GIA Diamond Grading Report #5161633496 has been determined to be a **type IIa** diamond. Type IIa diamonds are the most chemically pure type of diamond and often have exceptional optical transparency. Type IIa diamonds were first identified as originating from India (particularly from the Golconda region) but have since been recovered in all major diamond-producing regions of the world.

Among famous gem diamonds, the 530.20 carat Cullinan I and the 105.60 carat Koh-i-noor are examples of type IIa.

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SHOULD YOU WISH TO BID ON THIS LOT, YOU WILL BE REQUIRED TO OBTAIN A HIGH VALUE PADDLE.

+227

LA VIE BOHÈME

A PAIR OF DIAMOND AND COLOURED DIAMOND CHANDELIER EARRINGS, BY BOEHMER ET BASSENGE

Each asymmetrical pink diamond bow, to the pear-shaped diamond connecting link, weighing approximately 0.54 and 0.51 carat, suspending a marquise-cut diamond, weighing approximately 10.07 and 10.05 carats, within a diamond-set design of the Boehmer et Bassenge logo, to the circular-cut diamond tassel, 9.0 cm, with French assay marks for gold

Signed Boehmer et Bassenge Paris, no. 1004

Accompanied by reports nos. 5171335192 and 5161633496 dated 26 February 2016 from the GIA Gemological Institute of America stating that the 10.07 and 10.05 carat diamonds are D colour, Flawless clarity, with excellent polish and excellent symmetry; and Diamond Type Classification letters stating that the diamonds have been determined to be Type IIa.

Further accompanied by diamond dossiers nos. 2171598745 and 7222585587 dated 22 April 2016 and 11 May 2016 from the GIA Gemological Institute of America stating that the 0.54 and 0.51 carat diamonds are D colour, Internally Flawless clarity.

Please note that the pink diamonds have not been tested for natural colour origin. (2)

CHF2,000,000-3,000,000 $2,000,000-3,000,000

THE LARGEST D FLAWLESS HEART-SHAPED DIAMOND EVER OFFERED AT AUCTION

LA LÉGENDE

Pure. Elegant. Timeless.

The heart is a symbol which cannot be duplicated. It is the beginning of every great love. The heart provides promise and continuity of family, trust and prosperity.

Through families, growth and legacy transpire. Passing from one generation to the next, great milestones are reached and a pedigree is built upon.

Boehmer et Bassenge only creates jewellery using the most exquisite, rare diamonds on Earth. Jewellery pieces of magnificence which weave into the fabric of a family and share a story unto its own.

A tangible form of security. An investment to be enjoyed and an unparalleled jewel which takes part in the love and lineage, in a family and beyond.

BOEHMER ET BASSENGE

PARIS

GIA®

GIA REPORT
5171874150

Verify this report at gia.edu

GIA DIAMOND GRADING REPORT

September 20, 2016

GIA Report Number 5171874150

Shape and Cutting Style ..... Heart Brilliant

Measurements ..... 26.84 x 30.92 x 18.88 mm

GRADING RESULTS

Carat Weight ..... 92.15 carat

Color Grade ..... D

Clarity Grade ..... Flawless

ADDITIONAL GRADING INFORMATION

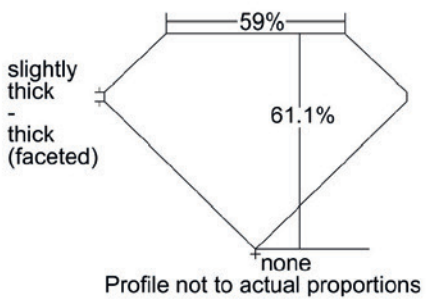
Polish ..... Excellent

Symmetry ..... Excellent

Fluorescence ..... None

Inscription(s): GIA 5171874150

PROPORTIONS



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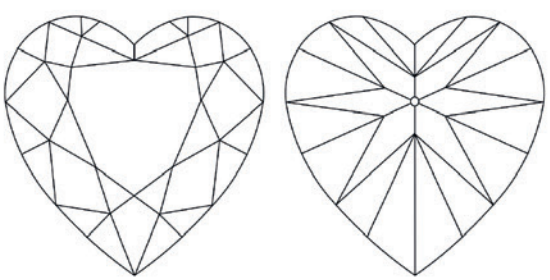
CLARITY CHARACTERISTICS



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5355 Armada Drive
Carlsbad, CA 92008-4602
T +1 760 603 4500
F +1 760 603 1814
E labservice@gia.edu
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September 19, 2016

DIAMOND TYPE CLASSIFICATION FOR GIA DIAMOND GRADING REPORT #5171874150

Scientists classify diamonds into two main "types" - type I and type II - based on the presence or absence of nitrogen which can replace carbon atoms in a diamond's atomic structure. These two diamond types can be distinguished on the basis of differences in their chemical and physical properties. Type II diamonds contain little if any nitrogen and they are subdivided into two groups (IIa and IIb) both of which are quite rare (less than 2% of all gem diamonds).

According to the records of the GIA Laboratory, the 92.15 carat Heart Brilliant diamond described in GIA Diamond Grading Report #5171874150 has been determined to be a **type IIa** diamond. Type IIa diamonds are the most chemically pure type of diamond and often have exceptional optical transparency. Type IIa diamonds were first identified as originating from India (particularly from the Golconda region) but have since been recovered in all major diamond-producing regions of the world.

Among famous gem diamonds, the 530.20 carat Cullinan I and the 105.60 carat Koh-i-noor are examples of type IIa.

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SHOULD YOU WISH TO BID ON THIS LOT, YOU WILL BE REQUIRED TO OBTAIN A HIGH VALUE PADDLE.

+228

LA LÉGENDE

A DIAMOND AND CULTURED PEARL SAUTOIR NECKLACE, BY BOEHMER ET BASSENGE

Set with a heart-shaped diamond, weighing approximately 92.15 carats, between two circular-cut diamonds, to the cultured pearl sautoir, 93.0 cm, mounted in platinum

Signed Boehmer et Bassenge

Accompanied by report no. 5171874150 dated 20 September 2016 from the GIA Gemological Institute of America stating that the 92.15 carat diamond is D colour, Flawless clarity, with excellent polish and excellent symmetry; and a Diamond Type Classification letter stating that the diamond has been determined to be Type IIa.

CHF14,000,000-20,000,000 $14,000,000-20,000,000

THE PROPERTY OF A LADY

+229

A CULTURED PEARL AND DIAMOND BANDEAU, BY SABBADINI

Designed as a flexible series of tapering openwork diamond-set chevrons, accented with alternating cultured pearls and diamond-set lozenge-shaped clusters, inner circumference 38.0 cm, mounted in gold

Signed sabbadini

CHF50,000-70,000 $50,000-70,000

(illustrated in fitted case, reduced size)

+230

A BELLE ÉPOQUE EMERALD, PEARL AND DIAMOND PENDANT, BY CARTIER

The drop-shaped emerald, weighing approximately 35.55 carats, with rose-cut diamond articulated leaf cap, to the pearl and diamond-set pendant loop, 1910s, 5.0 cm, mounted in platinum and gold, in red leather Cartier fitted case

Signed Cartier

Accompanied by report no. 82119 dated 25 September 2015 from the SSEF Swiss Gemmological Institute stating that the origin of the emerald is Colombia, with minor amount of oil, a Premium Book and an Appendix letter stating that 'A natural emerald from Colombia with its artistic setting in a pendant is rare and exceptional'.

Please note that the pearl has not been tested for natural origin.

CHF150,000-200,000 $150,000-200,000

231

A RUBY AND DIAMOND 'TRÈFLE À QUATRE FEUILLES' BROOCH, BY BOUCHERON

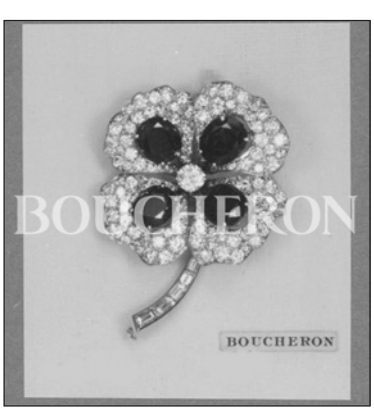
Of clover design, each petal set with an oval-cut ruby, weighing approximately 3.75, 3.49, 3.20 and 3.04 carats, within a pavé-set diamond surround, to the brilliant-cut diamond pistil and baguette-cut diamond stem, 1967, 5.0 cm, with French assay marks for platinum and gold, in grey leather Boucheron case

Unsigned

Accompanied by report no. 90447 dated 28 February 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the 4 rubies is Burma (Myanmar), with no indications of heating, and that the colour of the 3.20 carat ruby may also be called 'pigeon blood red' in the trade.

Further accompanied by copy of insurance valuation dated 23 November 1982 from Boucheron.

CHF550,000-750,000 $550,000-750,000



Courtesy of the Boucheron Archives

The art of illusion fascinates adults and children alike. We are all spellbound when magicians deceive the eye with sleight of hand and deft trickery, believing they achieve the impossible while knowing perfectly well that it is just illusion. Maurice Couet perfected the art of illusion with the mystery clocks that Cartier offered, beginning in 1913 with the Model A.

Based on the 'Pendules Mystérieuses' of the 19th century, a selection of which was exhibited at the 1878 Paris World Fair, the mechanism of these clocks is hidden in the frame such that the hands seem to float in space without any connection to the movement. Rather than moving by conventional clock making techniques, the hands are set into two rotating crystal discs with toothed metal rims that are propelled by gears in the clock case.

Since every part is hand-made, each clock originally took from three to twelve months to finish; employing not only the watchmaker but also the designer, the 'orfèvre-boîtier', the enameller, the lapidary, the setter, the engraver and the polisher. Even with the help of modern technology, it still takes seven months to complete a clock such as the present one.

AN EXQUISTE ART DÉCO ROCK CRYSTAL, DIAMOND AND NEPHRITE JADE 'MODEL A' MYSTERY CLOCK, BY CARTIER

(LOT 232)

XII
VI
0

Olga Constantinovna of Russia (1851-1926),
later Queen of Greece, circa 1880

THE PROPERTY OF A EUROPEAN ROYAL HOUSE

+232

AN EXQUISITE ART DÉCO ROCK CRYSTAL, DIAMOND AND NEPHRITE JADE "MODEL A" MYSTERY CLOCK, BY CARTIER

The carved rock crystal frame with gold beadwork rim to the base enclosing a white enamel and rose-cut diamond chapter ring with gold Roman numerals and diamond-set arrowed hands, one enhanced with a star, within a white enamel and gold laurel wreath rectangular frame, to a rectangular nephrite plinth with collet-set cabochon sapphire accents to each corner, the front bearing the initial 'O' for the Grand Duchess Olga Constantinovna of Russia surmounted by a crown motif set throughout with rose-cut diamonds, with winding and setting key, circa 1915, 12.8x8.4x5.1 cm, in red leather Cartier fitted case

Signed Cartier Paris

CHF200,000-400,000 $200,000-400,000

PROVENANCE:
Grand Duchess Olga Constantinovna of Russia (1851-1926), consort to King George I of Greece

LITERATURE:
Nadelhoffer, H., *Cartier Jewelers Extraordinaire*, Thames & Hudson, 1984, p. 251
Musée du Petit Palais, *The Art of Cartier* October 20, 1989 - January 28, 1990, Paris-Musées, 1989, p. 149, pl. 394
Barracca J., Negretti G., Mencini F., *Le Temps de Cartier*, Wrist International, 1989, p. 99

D colour
Flawless clarity
Type IIa

Excellent cut
Excellent polish
Excellent symmetry

TWO EXCEPTIONAL DIAMONDS
16.19 and 15.09 carats

(LOTS 233-234)

GIA®

GIA REPORT
1172454214

Verify this report at gia.edu

GIA DIAMOND GRADING REPORT

February 17, 2016

GIA Report Number	1172454214
Shape and Cutting Style	Round Brilliant
Measurements	16.03 - 16.16 x 10.16 mm

GRADING RESULTS

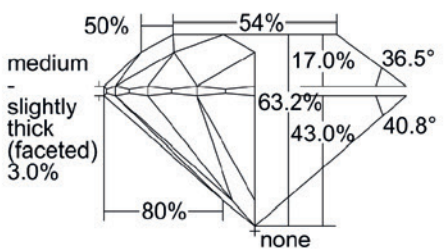
Carat Weight	16.19 carat
Color Grade	D
Clarity Grade	Flawless
Cut Grade	Excellent

ADDITIONAL GRADING INFORMATION

Polish	Excellent
Symmetry	Excellent
Fluorescence	None

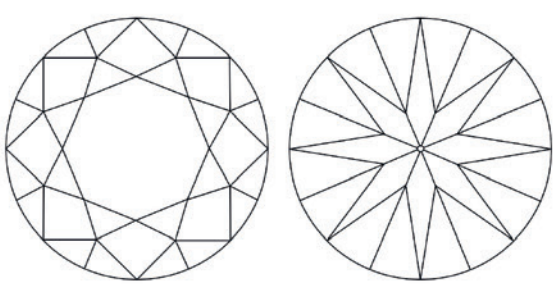
www.gia.edu

PROPORTIONS



Profile to actual proportions

CLARITY CHARACTERISTICS



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5355 Armada Drive
Carlsbad, CA 92008-4602
T +1 760 603 4500
F +1 760 603 1814
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February 17, 2016

DIAMOND TYPE CLASSIFICATION FOR GIA DIAMOND GRADING REPORT #1172454214

Scientists classify diamonds into two main "types" - type I and type II - based on the presence or absence of nitrogen which can replace carbon atoms in a diamond's atomic structure. These two diamond types can be distinguished on the basis of differences in their chemical and physical properties. Type II diamonds contain little if any nitrogen and they are subdivided into two groups (IIa and IIb) both of which are quite rare (less than 2% of all gem diamonds).

According to the records of the GIA Laboratory, the 16.19 carat Round Brilliant diamond described in GIA Diamond Grading Report #1172454214 has been determined to be a **type IIa** diamond. Type IIa diamonds are the most chemically pure type of diamond and often have exceptional optical transparency. Type IIa diamonds were first identified as originating from India (particularly from the Golconda region) but have since been recovered in all major diamond-producing regions of the world.

Among famous gem diamonds, the 530.20 carat Cullinan I and the 105.60 carat Koh-i-noor are examples of type IIa.

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GIA REPORT
6177716183

Verify this report at gia.edu

GIA DIAMOND GRADING REPORT

August 30, 2016

GIA Report Number	6177716183
Shape and Cutting Style	Round Brilliant
Measurements	16.04 - 16.10 x 9.61 mm

GRADING RESULTS

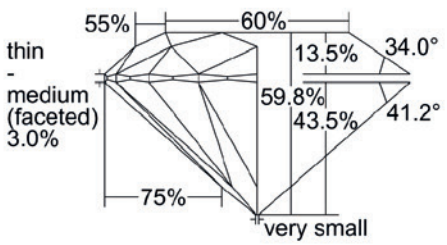
Carat Weight	15.09 carat
Color Grade	D
Clarity Grade	Flawless
Cut Grade	Excellent

ADDITIONAL GRADING INFORMATION

Polish	Excellent
Symmetry	Excellent
Fluorescence	None

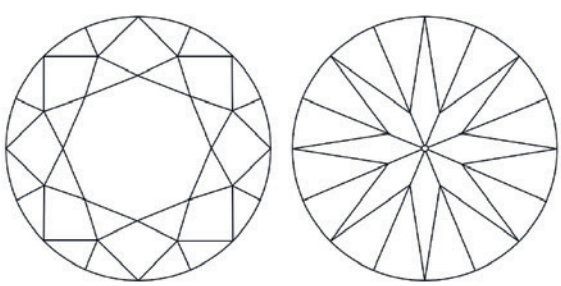
www.gia.edu

PROPORTIONS



Profile to actual proportions

CLARITY CHARACTERISTICS



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Carlsbad, CA 92008-4602
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August 30, 2016

DIAMOND TYPE CLASSIFICATION FOR GIA DIAMOND GRADING REPORT #6177716183

Scientists classify diamonds into two main "types" - type I and type II - based on the presence or absence of nitrogen which can replace carbon atoms in a diamond's atomic structure. These two diamond types can be distinguished on the basis of differences in their chemical and physical properties. Type II diamonds contain little if any nitrogen and they are subdivided into two groups (IIa and IIb) both of which are quite rare (less than 2% of all gem diamonds).

According to the records of the GIA Laboratory, the 15.09 carat Round Brilliant diamond described in GIA Diamond Grading Report #6177716183 has been determined to be a **type IIa** diamond. Type IIa diamonds are the most chemically pure type of diamond and often have exceptional optical transparency. Type IIa diamonds were first identified as originating from India (particularly from the Golconda region) but have since been recovered in all major diamond-producing regions of the world.

Among famous gem diamonds, the 530.20 carat Cullinan I and the 105.60 carat Koh-i-noor are examples of type IIa.

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SHOULD YOU WISH TO BID ON THIS LOT, YOU WILL BE REQUIRED TO OBTAIN A HIGH VALUE PADDLE.

+233

A DIAMOND RING

Set with a round brilliant-cut diamond, weighing approximately 16.19 carats, to the plain hoop, ring size 6 ½, mounted in platinum

Accompanied by report no. 1172454214 dated 17 February 2016 from the GIA Gemological Institute of America stating that the diamond is D colour, Flawless clarity, with excellent cut, excellent polish and excellent symmetry; and a Diamond Type Classification letter stating that the diamond has been determined to be Type IIa.

CHF1,950,000-2,250,000 $1,950,000-2,250,000

SHOULD YOU WISH TO BID ON THIS LOT, YOU WILL BE REQUIRED TO OBTAIN A HIGH VALUE PADDLE.

+234

A DIAMOND RING

Set with a round brilliant-cut diamond, weighing approximately 15.09 carats, to the plain hoop, ring size 6 ½, mounted in platinum

Accompanied by report no. 6177716183 dated 30 August 2016 from the GIA Gemological Institute of America stating that the diamond is D colour, Flawless clarity, with excellent cut, excellent polish and excellent symmetry; and a Diamond Type Classification letter stating that the diamond has been determined to be Type IIa.

CHF1,850,000-2,250,000 $1,850,000-2,250,000

235

236

+235

AN EMERALD AND DIAMOND RING

Set with a rectangular cut-cornered emerald within a tapered baguette-cut diamond surround, with circular-cut diamond corners, ring size 5, mounted in gold

Accompanied by report no. 91077 dated 22 March 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the emerald is Colombia, with moderate amount of oil.

CHF15,000-22,000 $15,000-22,000

+236

AN UNMOUNTED EMERALD

The octagonal step-cut emerald, weighing approximately 15.67 carats

Accompanied by report no. 91076 dated 22 March 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the emerald is Colombia, with minor amount of oil.

CHF12,000-18,000 $12,000-18,000

237

238

239

+237

A RUBY AND DIAMOND RING

Set with a cushion-shaped ruby, weighing approximately 5.42 carats, between triangular-cut diamond shoulders, ring size 4 ¾, mounted in platinum and gold

Accompanied by report no. 17030080 dated 21 March 2017 from the Gübelin GemLab stating that the origin of the ruby is Thailand, with indications of heating.

CHF40,000-60,000 $40,000-60,000

+238

A SAPPHIRE AND DIAMOND RING

Set with an oval-cut sapphire, weighing approximately 10.11 carats, between triangular-cut diamond shoulders, ring size 4 ½, mounted in platinum and gold

Accompanied by report no. 17030081 dated 21 March 2017 from the Gübelin GemLab stating that the origin of the sapphire is Sri lanka, with no indications of heating and an Information Sheet on 'Unheated sapphires'.

CHF35,000-50,000 $35,000-50,000

+239

A SAPPHIRE AND DIAMOND RING

Set with an oval-cut sapphire, weighing approximately 25.61 carats, between triangular-cut diamond shoulders, ring size 4 ½, mounted in platinum and gold

Accompanied by report no. 17030082 dated 21 March 2017 from the Gübelin GemLab stating that the origin of the sapphire is Sri Lanka, with indications of heating.

CHF30,000-50,000 $30,000-50,000

240

+240

A PAIR OF DIAMOND EARRINGS

Each set with a round brilliant-cut diamond, weighing approximately 5.39 and 5.12 carats, to the circular-cut diamond line suspension, 4.0 cm, mounted in gold

Accompanied by reports nos. 1228918305 and 3225929455 dated 15 June 2016 from the GIA Gemological Institute of America stating that both diamonds are E colour, Internally Flawless clarity, with excellent cut, excellent polish and excellent symmetry.

CHF400,000-500,000 $400,000-500,000

241 No Lot

242

243

•+242

A PAIR OF DIAMOND EARRINGS

Each baguette and single-cut diamond bow surmount, suspending an articulated line of marquise-cut diamond pairs, with old-cut diamond finial, 4.0 cm, mounted in platinum, palladium and gold

CHF10,000-15,000 $10,000-15,000

THE PROPERTY OF A LADY

+243

A DIAMOND RING

Set with a rectangular cut-cornered diamond, weighing approximately 9.31 carats, between baguette-cut diamond shoulders, ring size 6, mounted in gold

Accompanied by report no. 6187247448 dated 22 March 2017 from the GIA Gemological Institute of America stating that the diamond is G colour, VVS2 clarity.

CHF180,000-220,000 $180,000-220,000

Anne Parsons (née Messel), Countess of Rosse
By Bassano Ltd
Whole-plate film negative, 13 May 1936
© National Portrait Gallery, London

Anne was born in 1902 to Maud and Leonard Messel. Her maternal grandfather was the celebrated Punch cartoonist and illustrator Edward Linley Sambourne. Anne spent much of her childhood at her father's family estate of Nymans in Sussex, now owned by the National Trust.

She was presented at court in 1922 and widely regarded as a true beauty, the Duke of Kent once describing her as the 'best looking girl in the room'. She married Ronald Armstrong-Jones in 1925 and threw herself wholeheartedly into the social scene of the period. They had two children, Susan born in 1927 and Anthony, born in 1930, however the marriage was formally dissolved in 1934. The following year she married Michael Parsons, 6th Earl of Rosse and moved to the family seat of Birr Castle in Ireland. The couple had two sons together.

The marriage of her first son Anthony Armstrong Jones to HRH The Princess Margaret in 1960 delighted Anne. At the wedding she looked chic and elegant with an elaborate headdress, a full-length dress and coat with mink stole and elbow length gloves.

She was widowed in 1979 after which she spent more time in England at her various homes before her death in 1992, aged 90.

Anne, Countess of Ross to the far left
Photograph by Cecil Beaton, Camera Press London

FORMERLY THE PROPERTY OF ANNE, COUNTESS OF ROSSE (1902–1992)

Anne Messel/Anne Armstrong-Jones/ Anne Parsons–Countess of Rosse

(LOT 244)

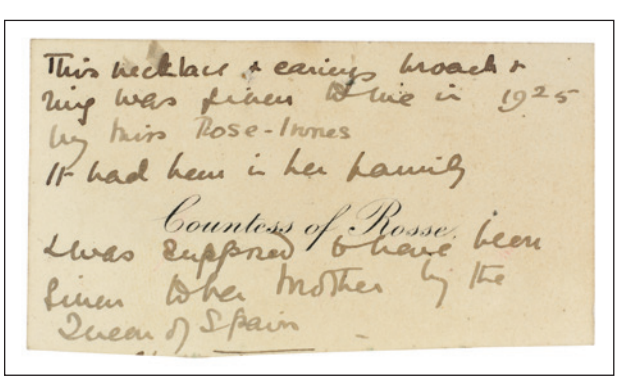
Detail of the fitted case

The necklace is accompanied by a later dark red leather fitted case, embossed in gold to the front with a double border and the initial 'R', for Rosse, surmounted by a Countess's coronet. The inside is fitted with cream velvet and lined in cream silk with the Royal Warrant and Collingwood's name stamped in gold at the centre. The firm of Collingwood is known to have had strong Royal ties dating back to Queen Victoria and was also the favoured jeweller of the Spencer family.

Two handwritten notes state that the necklace was given to Anne, Countess of Rosse in 1925 by close family friend Sylvania Rose-Innes, whose mother supposedly had been given the necklace by the Queen of Spain.

Sylvania, born in Chili in 1862 to an English father and Chilean mother, lived in Kensington's De Vere Gardens, and is said to have been a close friend of Anne's mother Maud Messel. This is described in the William Hickey gossip column published in the Daily Express on 8 March 1960.

The column describes the tale of Sylvania's father, a wealthy entrepreneur who had amassed a significant fortune whilst living in Chile, including a magnificent silver collection. Having given each of his children a parure of jewels, it is reputedly the ring from a ruby parure that became HRH The Princess Margaret's engagement ring.


This necklace & earings brooch & ring was given Lucie in 1925 by Miss Rose-Innes It had been in her family Countess of Rosse. I was supposed to have been given by her mother by the Queen of Spain
Accompanying note

+244

A LATE 19TH CENTURY RUBY, COLOURED SAPPHIRE AND DIAMOND NECKLACE

Composed of a graduated series of fourteen cushion and oval-cut ruby or pink sapphires, each within an old-cut diamond surround, interspersed with ruby and diamond collet spacers, the front suspending five similarly-set pear-shaped ruby or pink sapphire drops, two detachable to form a pair of ear pendants with later old-cut diamond earstud fittings, circa 1870, 39.0 cm, mounted in silver and gold, in a later fitted case by Collingwood, Royal Warrant holders to Her Majesty the Queen, the case with the initial 'R' surmounted by a coronet

Accompanied by report no. 88846 dated 18 November 2016 from the SSEF Swiss Gemmological Institute stating that the necklace is mounted with 17 rubies and 16 pink sapphires of Burmese origin, of which 32 show no indications of heat treatment, 1 with indications of heating and 4 with minor to moderate amount of oil.

CHF300,000-500,000 $300,000-500,000

(illustrated as a pair of earrings)

245

+245

AN EARLY 20TH CENTURY DIAMOND AND SYNTHETIC RUBY BRACELET AND BROOCH

The articulated bracelet of openwork foliate design, set throughout with old and single-cut diamonds, the base designed as a line of single-cut diamonds on top of a line of rectangular buff-top synthetic rubies, together with a brooch of similar design, centering an oval-cut diamond, weighing approximately 1.41 carat, 1920s, bracelet 17.2 cm, brooch 6.5 cm, with French import marks for platinum and gold

Accompanied by report no. 2217469099 dated 11 January 2016 from the GIA Gemological Institute of America stating that the 1.41 carat diamond is F colour, SI1 clarity. (2)

CHF48,000-58,000 $48,000-58,000

+246

A NATURAL PEARL, SYNTHETIC RUBY AND DIAMOND NECKLACE

Composed of one hundred and thirty-six graduated natural pearls, measuring approximately 7.80-3.55 mm, to the synthetic ruby and diamond-set clasp, 77.0 cm

Accompanied by report no. 91041 dated 24 March 2017 from the SSEF Swiss Gemmological Institute stating that the 136 pearls are saltwater natural pearls.

CHF50,000-70,000 $50,000-70,000

246

+247

A COLOURED DIAMOND AND DIAMOND RING

Set with a fancy deep orange-brown rectangular cut-cornered diamond, weighing approximately 16.65 carats, and a rectangular cut-cornered diamond, weighing approximately 16.38 carats, between fancy-cut diamond shoulders, ring size 6, mounted in platinum

Accompanied by report no. 1152089119 dated 12 November 2012 from the GIA Gemological Institute of America stating that the 16.65 carat diamond is Fancy Deep Orange-Brown colour, VS1 clarity.

Report no. 2155273791 dated 20 February 2013 from the GIA Gemological Institute of America stating that the 16.38 carat diamond is L Faint Brown colour, VVS2 clarity.

CHF550,000-650,000 $550,000-650,000

248

249

THE PROPERTY OF A GENTLEMAN

+248

A PAIR OF NATURAL PEARL AND DIAMOND PENDANTS

Each drop-shaped pearl, weighing approximately 85.37 and 75.28 grains, to the diamond-set cap, 3.5 cm

Accompanied by reports nos. 91111 and 91112 dated 24 March 2017 from the SSEF Swiss Gemmological Institute stating that both pearls are saltwater natural pearls. (2)

CHF80,000-120,000 $80,000-120,000

SHOULD YOU WISH TO BID ON THIS LOT, YOU WILL BE REQUIRED TO OBTAIN A HIGH VALUE PADDLE.

+249

A DIAMOND PENDENT NECLACE

Set with a pear-shaped diamond, weighing approximately 26.76 carats, to the fine cable-link chain, 3.0 cm, mounted in gold

Accompanied by report no. 5171030537 dated 3 March 2017 from the GIA Gemological Institute of America stating that the diamond is G colour, VS2 clarity.

CHF1,300,000-1,500,000 $1,300,000-1,500,000

THE PROPERTY OF AN ELEGANT LADY

(LOTS 250-262)

+250

A DIAMOND AND COLOURED DIAMOND NECKLACE, BY CHOPARD

Composed of a series of bombé bar links set with square-cut diamonds, between similarly-shaped links pavé-set with circular-cut pink diamonds, 40.5 cm, mounted in gold

Signed Chopard, no. 9103188 81/2755/9

Please note that the pink diamonds have not been tested for natural colour origin.

CHF30,000-50,000 $30,000-50,000

+251

A PAIR OF SAPPHIRE, RUBY AND DIAMOND 'TOI ET MOI' EARRINGS, BY CHOPARD

Each set with a triangular-cut sapphire or ruby pendant, to the baguette-cut diamond line suspension and circular-cut ruby or sapphire surmount, 5.0 cm, mounted in gold

Signed Chopard, no. 2343090 84/3547/16

Accompanied by report no. 17030051/1 to 2 dated 3 April 2017 from the Gübelin GemLab stating that the origin of the rubies is Thailand and that the origin of the sapphires is Sri Lanka, all with indications of heating, the smallest ruby with minor amount of filling material. (2)

CHF70,000-100,000 $70,000-100,000

+252

A DIAMOND NECKLACE, WRISTWATCH, RING AND EARRING SUITE, BY CHOPARD

The fancy-link necklace pavé-set with diamonds to the front, together with a wristwatch, a ring and a pair of earrings en suite, quartz movement, necklace 37.0 cm, wristwatch 17.0 cm, ring size 7 ½, earrings 2.0 cm, mounted in gold, in black leather Chopard case

Signed Chopard, nos. 9381708 81/6478-41 (necklace), 492000 433 1 41/6562-20 (wristwatch) and 9419268 6433-41 (earrings) (5)

CHF80,000-120,000 $80,000-120,000

+253

A SAPPHIRE AND DIAMOND NECKLACE AND EARRING 'MATA HARI' SET, BY BOUCHERON

The bib necklace designed as a series of circular-cut sapphire and diamond abstract lines, set to the front with three oval-cut sapphires, together with a pair of earrings en suite, necklace 38.0 cm, earrings 5.5 cm, mounted in gold

Signed Boucheron, nos. P56465 (necklace) and P37251 (earrings) (3)

CHF70,000-100,000 $70,000-100,000

+254

A DIAMOND AND COLOURED DIAMOND BROOCH, BY GRAFF

The yellow circular rose-cut diamond between pear-shaped diamond shoulders, suspending a briolette-cut diamond within a pear-shaped and circular-cut diamond articulated frame, 5.0 cm, mounted in platinum and gold

Signed Graff, no. 4645

Please note that the yellow diamond has not been tested for natural colour origin.

CHF100,000-150,000 $100,000-150,000

+255

A DIAMOND AND COLOURED DIAMOND RING, BY DAVID MORRIS

Set with a fancy purple-pink rectangular cut-cornered diamond, weighing approximately 6.07 carats, to the pear-shaped diamond gallery, the hoop pavé-set with circular-cut pink diamonds, ring size 6, mounted in gold

Signed David Morris, no. 436

Accompanied by report no. 13102713 dated 2 March 2017 from the GIA Gemological Institute of America stating that the 6.07 carat diamond is Fancy Purple-Pink colour, SI1 clarity.

Please note that the remaining pink diamonds have not been tested for natural colour origin.

CHF800,000-1,200,000 $800,000-1,200,000

+256

A MULTI-GEM NECKLACE AND EARRING SET, BY DE GRISOGONO

The necklace of graduated articulated wave design, pavé-set with circular-cut sapphires or emeralds, with diamond accents, suspending eleven blue ceramic drops to the front, together with a pair of earrings en suite, necklace 34.0 cm, earrings 7.0 cm, mounted in gold, in black leather De Grisogono pouch

Signed De Grisogono, nos. B0404 (necklace) and B0405 (earrings) (3)

CHF70,000-100,000 $70,000-100,000

SHOULD YOU WISH TO BID ON THIS LOT, YOU WILL BE REQUIRED TO OBTAIN A HIGH VALUE PADDLE.

+257

A DIAMOND AND COLOURED DIAMOND FRINGE NECKLACE AND EARRING SET, BY ADLER

The oval-cut diamond necklace suspending a pear-shaped and oval-cut diamond graduating fringe, together with a pair of earrings en suite, necklace 43.0 cm, earrings 5.0 cm, mounted in gold, in black leather pouch

With maker's marks for Adler

The earrings accompanied by two reports dated March 2017 from the GIA Gemological Institute of America stating that:

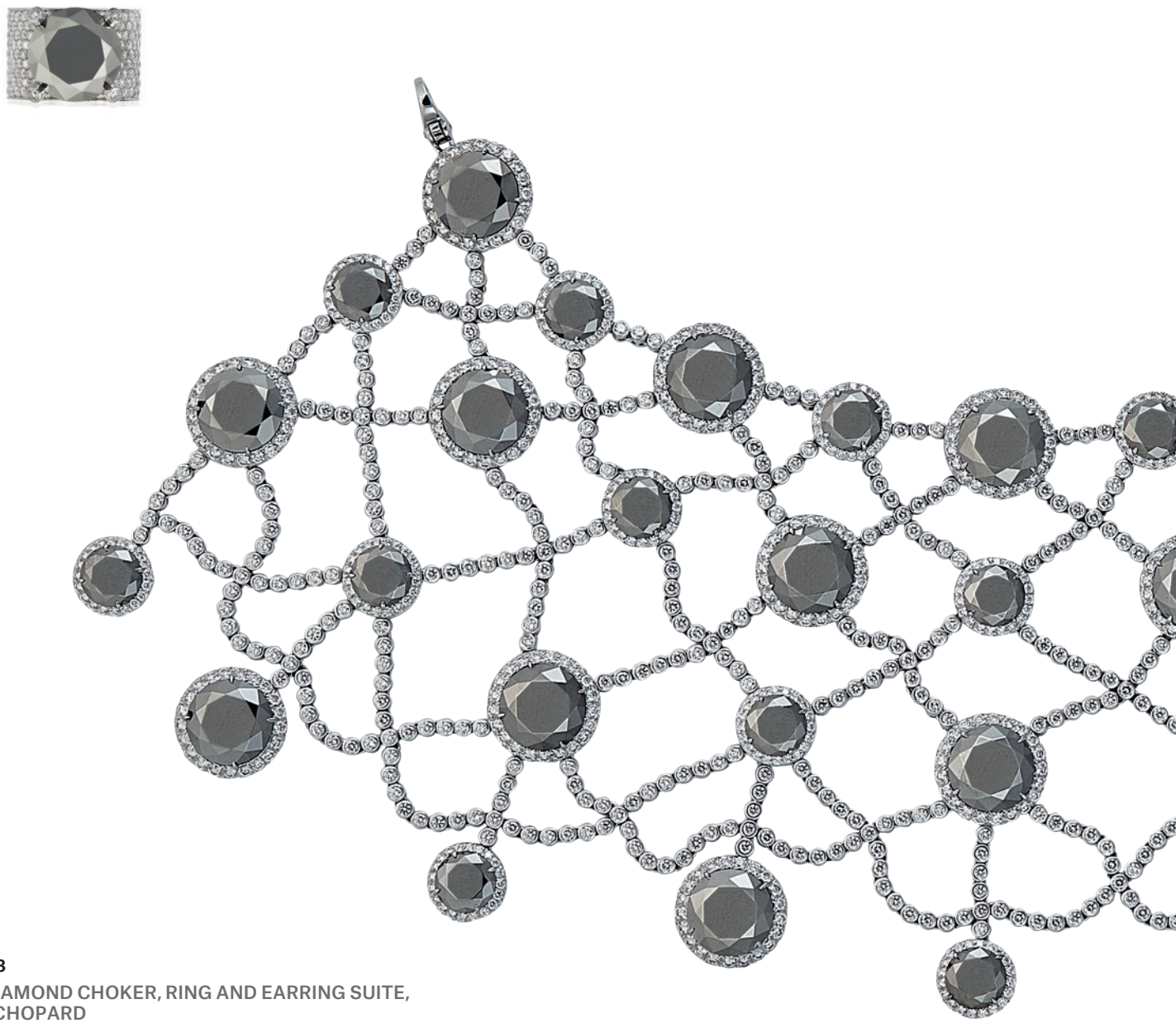
Carat	Colour	Clarity	Shape
6.32	W-X	VS2	Pear
6.12	Y-Z	VVS2 pot	Pear

The necklace accompanied by six reports dated March 2017 from the GIA Gemological Institute of America stating:

Carat	Colour	Clarity	Shape
11.74	Y-Z	SI2	Pear
5.62	Y-Z	SI1	Pear
5.16	W-X	VS1 Not pot/Impro	Pear
5.15	Fancy Light Yellow	SI1	Oval
5.07	Fancy Light Yellow	VS2	Pear
5.03	U-V	VS2	Pear

Please note that the remaining yellow diamonds have not been tested for natural colour origin. (3)

CHF1,200,000-1,800,000 $1,200,000-1,800,000



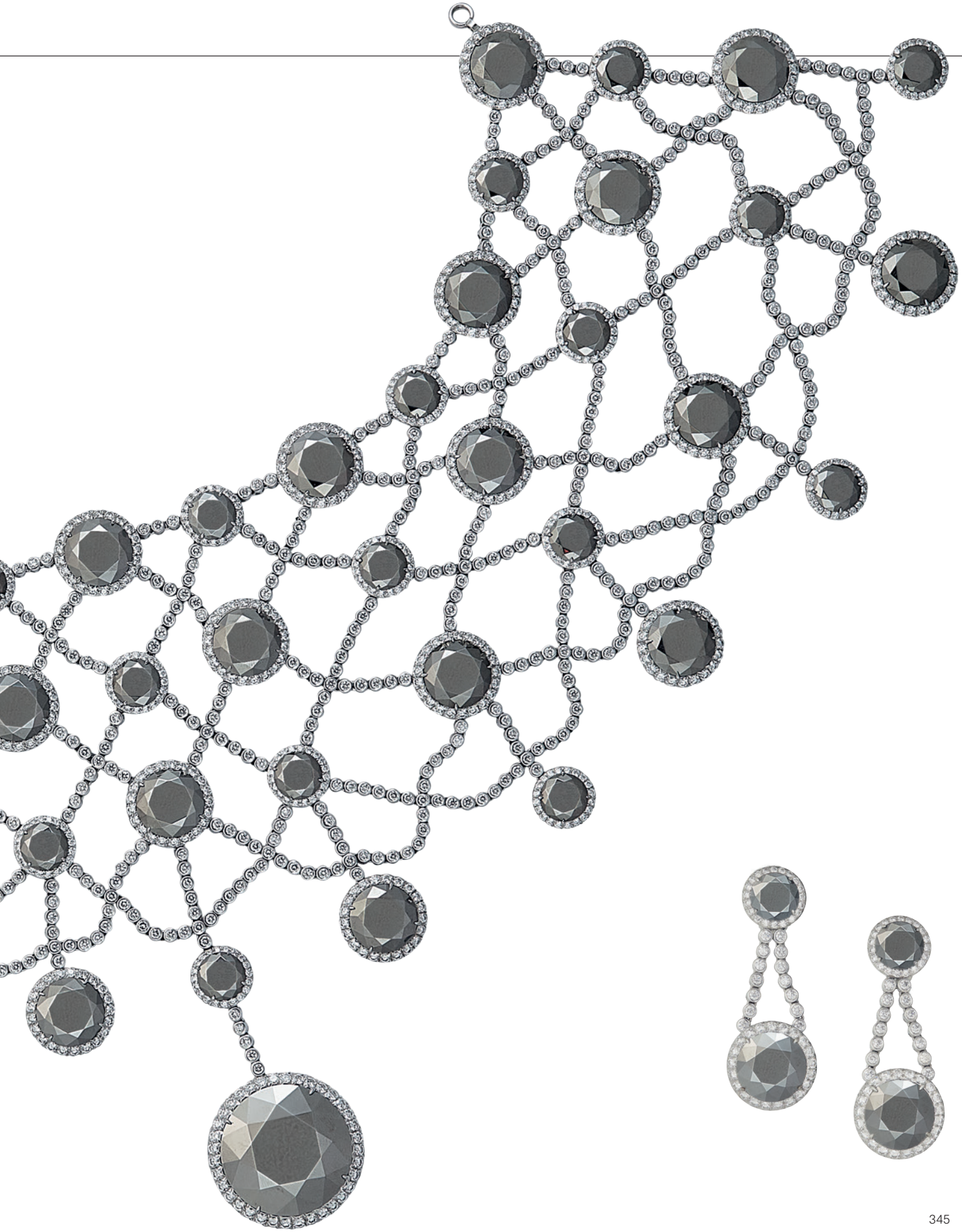
+258

A DIAMOND CHOKER, RING AND EARRING SUITE, BY CHOPARD

The choker of circular-cut diamond lattice design, set throughout with vari-sized gold and chrome faceted circular details, together with a ring and a pair of earrings en suite, choker 31.0 cm, ring size 6 ¾, earrings 5.0 cm, in black leather Chopard pouch

Signed Chopard, nos. 82/4959/80-45/2626423 (ring) and 84/5628/80-45/2716513 (earrings) (4)

CHF80,000-120,000 $80,000-120,000



+259

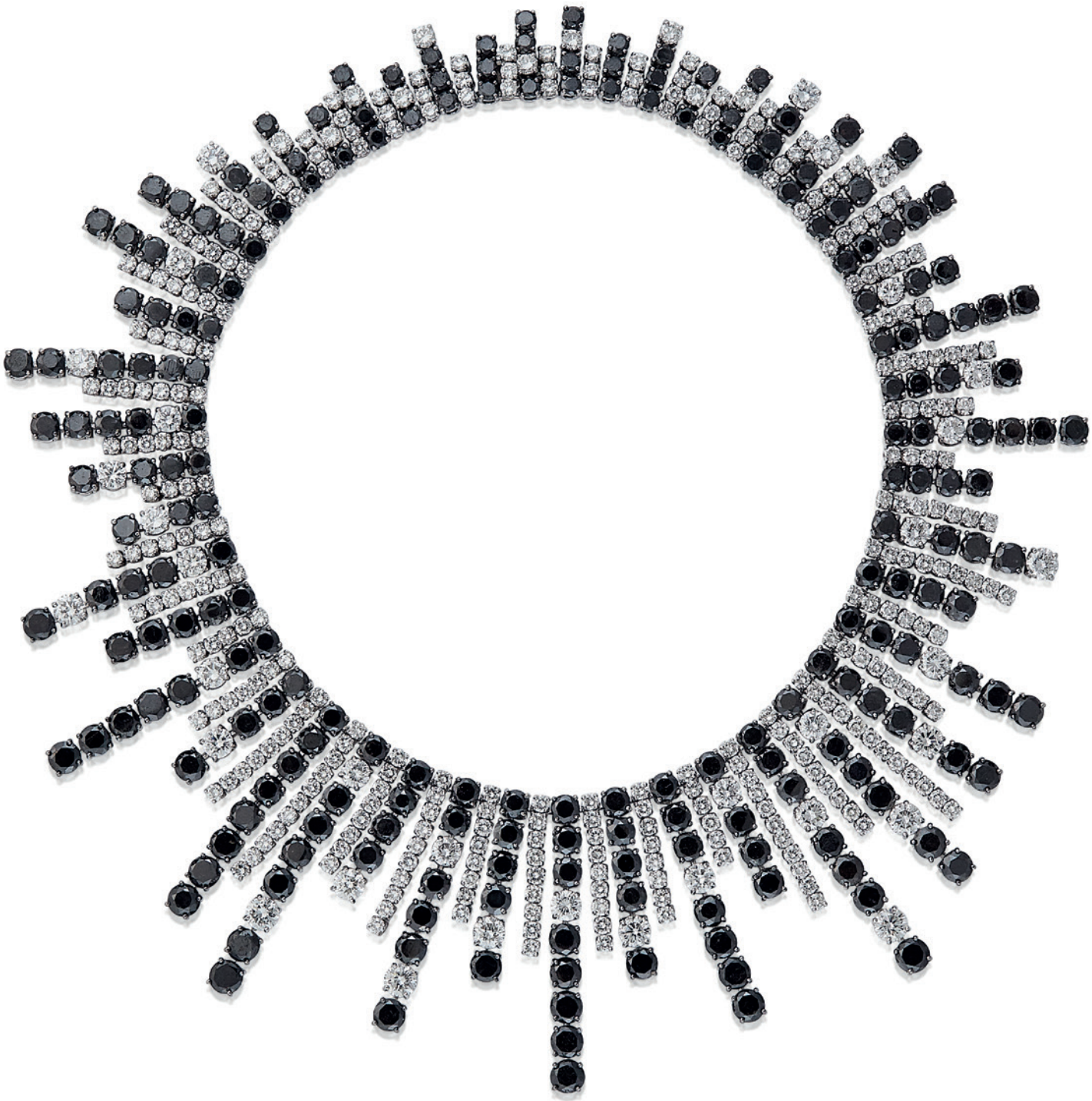
A DIAMOND AND COLOURED DIAMOND FRINGE NECKLACE AND RING, BY DE GRISOGONO

The necklace designed as a series of graduated black circular-cut diamond lines with circular-cut diamond accents, set between graduated lines of smaller circular-cut diamonds, the ring set with a black circular-cut diamond to the pavé-set diamond scrolling surround, gallery and hoop, necklace 40.0 cm, ring size 7, mounted in gold, in black leather De Grisogono pouch

Signed De Grisogono, nos. 330471 (necklace) and 5-4122TOT0022-3 (ring)

Please note that the black diamonds have not been tested for natural colour origin. (2)

CHF70,000-100,000 $70,000-100,000



+260

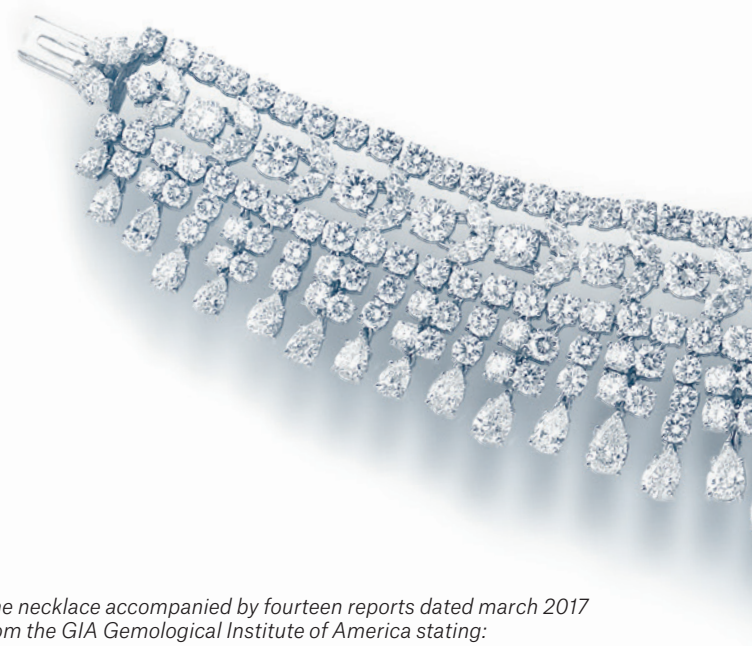
AN EMERALD AND DIAMOND LONGCHAIN, RING AND EARRING SUITE, BY DE GRISOGONO

The drop-shaped emerald pendant with pavé-set emerald cap to the oval link longchain pavé-set with diamonds and emeralds, the ring set with an oval-cut emerald within an oval-cut emerald double surround, to the pavé-set diamond gallery and hoop, together with a pair of earrings en suite, necklace 72.0 cm, pendant 4.8 cm, ring size 7, earrings 6.5 cm, mounted in gold, in black leather De Grisogono case

Signed De Grisogono, nos. 931609 (necklace), B39798 (ring) and B39799 (earrings)

Accompanied by report no. 91053 dated 22 March 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the drop-shaped emerald is Colombia, with moderate amount of artificial resin and oil. (4)

CHF150,000-250,000 $150,000-250,000



SHOULD YOU WISH TO BID ON THIS LOT, YOU WILL BE REQUIRED TO OBTAIN A HIGH VALUE PADDLE.

+261

A DIAMOND CHOKER AND A PAIR OF DIAMOND EARRINGS, BY GRAFF

The choker necklace centering a flowerhead to the line of circular-cut diamonds with marquise-cut diamond twin spacers, between lines of smaller circular-cut diamonds, suspending pear-shaped and circular and marquise-cut diamond graduating tassels, the pair of flowerhead earrings set with pear-shaped, circular and marquise-cut diamonds, necklace 32.0 cm, earrings 2.3 cm, mounted in platinum and gold, in blue leather Graff pouch

Signed Graff, necklace no. 3737 (3)

CHF1,000,000-1,500,000 $1,000,000-1,500,000

The necklace accompanied by fourteen reports dated march 2017 from the GIA Gemological Institute of America stating:

Carat	Colour	Clarity	Report no.	Shape
3.02	G	VVS2	6183247469	Round
2.19	G	VS2	5181247694	Pear
2.18	G	VVS2	5181247516	Pear
2.03	E	VS2	6187247478	Pear
2.03	F	VVS2	6187247476	Pear
2.01	H	VS1	2181247521	Pear
2.00	D	VS1	5182247468	Round
2.00	F	VVS2	1182247470	Round
2.00	F	VVS2	2181247479	Pear
2.00	H	VS1	6187247475	Pear
1.57	G	VS2	2181247955	Round
1.54	G	VVS1	1182247926	Round
1.51	F	VS1	2181248350	Round
1.51	F	VS2	1182247942	Round

SHOULD YOU WISH TO BID ON THIS LOT, YOU WILL BE REQUIRED TO OBTAIN A HIGH VALUE PADDLE.

+262

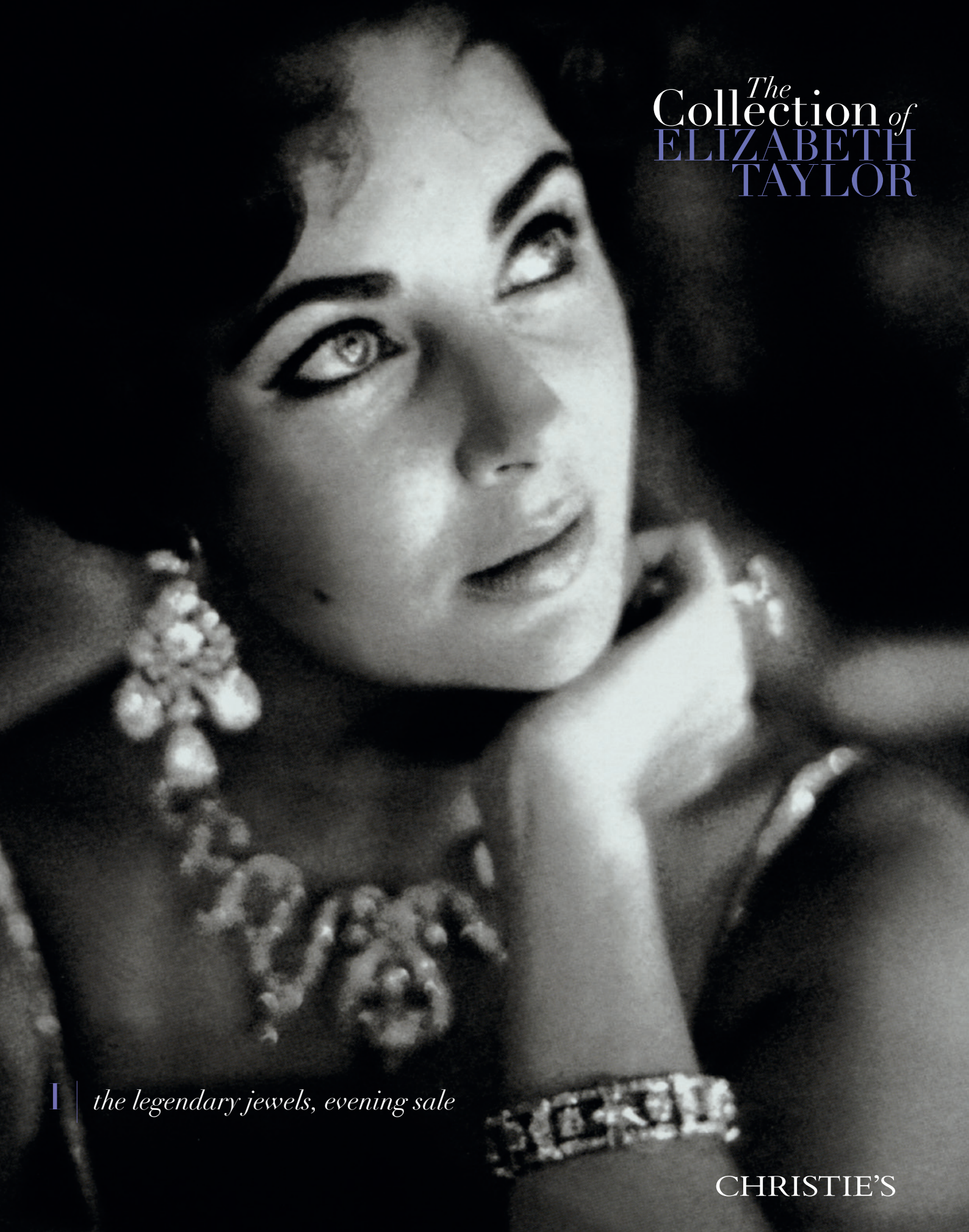
A DIAMOND NECKLACE, BY CHOPARD

Set with a detachable pear-shaped diamond, weighing approximately 56.03 carats, to the pear-shaped diamond line necklace, 48.0 cm, mounted in platinum and gold, in blue leather Chopard pouch

Signed Chopard, no. 0810

Accompanied by report no. 2185188825 dated 24 February 2017 from the GIA Gemological Institute of America stating that the 56.03 carat diamond is D colour, VVS2 clarity; ***also with a working diagram indicating that the clarity of the diamond is potentially Internally Flawless****, and a Diamond Type Classification letter stating that the diamond has been determined to be Type IIa.*

CHF5,000,000-7,000,000 $5,000,000-7,000,000



The Collection *of* ELIZABETH TAYLOR

I | *the legendary jewels, evening sale*

CHRISTIE'S

American Actress Elizabeth Taylor, wearing lot 263, circa 1957
Bridgeman Images

+263

A PAIR OF RUBY AND DIAMOND EARRINGS, BY CARTIER

Each set with a line of three oval, cushion and circular-cut rubies, within a circular and baguette-cut diamond surround, to the circular and baguette-cut diamond scrolling surmount, 1957, 6.0 cm, with French assay marks for platinum and gold

Signed Cartier Paris, nos. MC1743 01610

Accompanied by report no. CS44951 dated 23 May 2011 from the AGL American Gemological Laboratories stating that the origin of the rubies is Burma (Myanmar), with no indications of heating, and an Appendix letter attesting to the rarity and prestige of these rubies.

Please note that this report is over five years-old and may require an update.

CHF300,000-500,000 $300,000-500,000

PROVENANCE:
Christie's New York, 13 December 2011, The Collection of Elizabeth Taylor, lot 74

74
A PAIR OF RUBY AND DIAMOND EAR PENDANTS, BY CARTIER

Each set with a line of three oval and cushion-cut rubies, each within a circular and baguette-cut diamond surround, to the circular and baguette-cut diamond scrolling surmount, mounted in platinum and 18k gold, with French assay marks and maker's marks.

Signed Cartier, Paris, nos. MC 1743 and 01610

With report CS 44951 dated 23 May 2011 from the American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of these rubies would be classified as Burma (Myanmar). Heat enhancement: None

Accompanied by an additional letter from the American Gemological Laboratories attesting to the rarity and prestige of these rubies

$80,000-120,000

Gift from Mike Todd, August 1957

+264

A RUBY AND DIAMOND BRACELET, BY CARTIER

Set with a graduated line of ten oval-cut and cushion-shaped rubies, each within a circular-cut diamond twin oval surround, 15.7 cm, with French assay marks for platinum and gold

Signed Cartier Paris, no. 07302

Accompanied by report no. CS44950 dated 23 May 2011 from the AGL American Gemological Laboratories that the origin of the rubies is Burma (Myanmar), with no indications of heating, and an Appendix letter attesting to the rarity and prestige of these rubies.

Please note that this report is over five years-old and may require an update.

CHF400,000-600,000 $400,000-600,000

PROVENANCE:
Christie's New York, 13 December 2011, The Collection of Elizabeth Taylor, lot 75

75
A RUBY AND DIAMOND BRACELET, BY CARTIER
Set with a graduated line of ten oval and cushion-cut rubies, each within a circular-cut diamond double oval surround, mounted in platinum and 18k gold, 6¼ ins., with French assay marks.
Signed Cartier, Paris, no. 07302
With report CS 44950 dated 23 May 2011 from the American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of these rubies would be classified as Burma (Myanmar). Heat enhancement: None
Accompanied by an additional letter from the American Gemological Laboratories attesting to the rarity and prestige of these rubies
$1,500,000-2,000,000
Gift from Mike Todd, August 1957
A Collection of ELIZABETH TAYLOR

THE PROPERTY OF A PRIVATE COLLECTOR

(LOT 265)

Doris Duke and James Cromwell at their estate,
Shangri La, in Honolulu, Hawaii, in 1939
Courtesy of the Doris Duke Charitable Foundation Archives,
Duke Farms, Hillsborough, NJ

The early 20th century was the golden age of young and rich debutantes with names that still resonate today: Consuelo Vanderbilt, Barbara Hutton and, of course, Doris Duke. Doris Duke was born in 1912 to American tobacco magnate, James 'Buck' Buchanan Duke, and his second wife, Nanaline Holt Inman. She pursued a life full of passion and adventure. Just like the father she adored, she was most passionate about charity. At age just 21, she created Independent Aid, later to become the Doris Duke Charitable Foundation. It is today one of the largest national foundations ever created by a woman.

In June 2004 Christie's was proud to offer for sale The Doris Duke Collection, sold to benefit The Doris Duke Charitable Foundation. The auction of her jewels totalled just under $12 million and was at the time the highest sale total for any private jewellery collection sold at auction in America.

Lot 68 was 'A diamond and platinum necklace mounting, by Cartier' purchased at Cartier New York on 30 April 1937 for $65,000. Only the mounting was auctioned as Doris Duke had all of the larger diamonds in this important necklace unmounted. Over the years, she set and re-set the stones in many other pieces of jewellery, following trends and exploring avant-garde jewellery designs. Interestingly, just the mounting achieved almost as much at auction as the original purchase price of the necklace in 1937. The buyer subsequently spent years painstakingly replacing all of the missing stones with age appropriate diamonds, restoring the necklace to its former glory.

Doris Duke, 23 March 1940
CSU Archives/Everett Collection/Bridgeman Images

SHOULD YOU WISH TO BID ON THIS LOT, YOU WILL BE REQUIRED TO OBTAIN A HIGH VALUE PADDLE.

+265

A SUPERB DIAMOND FRINGE NECKLACE

The square, baguette and old-cut diamond necklace, suspending to the front twelve graduated tassels, each set with cushion, baguette and old-cut diamonds, to the single and old-cut diamond scrolling side motifs, 38.5 cm, mounted in platinum, carefully restored with age appropriate diamonds

Signed Cartier

CHF3,000,000-5,000,000 $3,000,000-5,000,000

PROVENANCE:
Cartier New York, 30 April 1937, $65,000
James H R Cromwell (1896-1990), as a gift for his wife Doris Duke whom he married two years earlier
Mrs Doris Duke (1912-1993)
Christie's New York, Magnificent Jewels from the Doris Duke Collection, 2 June 2004, lot 68

Bhagat today is widely recognised as one of the most inventive contemporary jewellers of our time. Based in Mumbai, Bhagat works with a strictly limited but opulent palette of gemstones, tirelessly travelling the world in search of the rare and important material needed to manufacture their intricate and exquisite creations. Each unique jewel is made by hand, fewer than 60 are produced each year. The essence of Bhagat's originality lies in the manner in which they unite classical Indian forms and motifs with a contemporary sensibility that, whilst it combines aspects of East and West, is entirely international.

Now in its fourth and fifth generations, Bhagat is run by Viren along with his two sons, Varun and Jay. In recent years, their works have been exhibited globally at the Kremlin State Museum in Moscow, the Metropolitan Museum of Art in New York and the Victoria & Albert Museum in London. Lot 265, this stunning pair of ruby and diamond earrings, draws inspiration from the sacred Indian lotus flower. This lotus flower can be seen on 15th and 16th century ottoman ceramics (see illustration below). This very clever reinterpretation of History through another timeless design continues to inspire collectors and professionals alike.

+266

A PAIR OF RUBY AND DIAMOND EARRINGS, BY BHAGAT

Each designed as a stylised lotus flower, centering an oval-cut ruby, weighing approximately 2.54 and 2.16 carats, within a pear-shaped ruby surmount, to the flat-cut diamond petals to the diamond-set stem, 3.5 cm, mounted in platinum, in red leather Bhagat pouch and presentation case

Signed Bhagat

Accompanied by report no. 90257 dated 22 February 2017 from the SSEF Swiss Gemmological Institute stating that the origin of both rubies is Burma, with no indications of heating. (2)

CHF150,000-250,000 $150,000-250,000

LITERATURE:

N. Atasoy, *Iznik: The Pottery of Ottoman Turkey*, London, 2008, illustration 730 for the picture of an Iznik plate, circa 1575-1580, that inspired the design of this pair of earrings.

SHOULD YOU WISH TO BID ON THIS LOT, YOU WILL BE REQUIRED TO OBTAIN A HIGH VALUE PADDLE.

+267

A SAPPHIRE AND DIAMOND RING

Set with a cushion-shaped sapphire, weighing approximately 14.88 carats, between trapeze-cut diamond shoulders, ring size 5 ¼, mounted in platinum

Accompanied by report no. 90710 dated 7 March 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Kashmir, with no indications of heating, and an Appendix letter stating that this sapphire is 'characterised by an attractive blue colour and an excellent purity, a combination rarely encountered in sapphires from Kashmir of this size'.

Report no. 1081357 dated 27 January 2017 from the AGL American Gemological Laboratories stating that the origin of the sapphire is Kashmir, with no gemological evidence of heat and no clarity enhancement.

CHF1,000,000-1,500,000 $1,000,000-1,500,000

AN EXCEPTIONAL 15.03 CARAT ‘PIGEON BLOOD’ BURMESE RUBY AND DIAMOND RING

(LOT 268)

(other view)

SHOULD YOU WISH TO BID ON THIS LOT, YOU WILL BE REQUIRED TO OBTAIN A HIGH VALUE PADDLE.

+268

AN EXCEPTIONAL RUBY AND DIAMOND RING

Set with an oval-cut ruby, weighing approximately 15.03 carats, within a round brilliant-cut diamond surround, ring size 5 ¾, mounted in gold

Accompanied by report no. 17040012 dated 5 April 2017 from the Gübelin GemLab stating that the origin of the ruby is Burma (Myanmar), with no indications of heating, that the colour may also be called 'pigeon blood red', an Appendix letter, two Information sheets on 'Rubies from Mogok, Burma' and 'Unheated rubies', an Appendix letter and a Gemmological Portrait.

Report no. 1082230 dated 23 February 2017 from the AGL American Gemological Laboratories stating that the origin of the ruby is Burma (Myanmar), with no gemological evidence of heat and no clarity enhancement, that the colour may also be called 'pigeon blood red' and an Appendix letter stating that 'this gem possesses a richly saturated color that is typical of fine quality rubies (...). In addition, this rare stone possesses a remarkably high clarity for a ruby of this exceptional size and color'.

Further accompanied by report from the SSEF Swiss Gemmological Institute, please refer to the department for further details.

Accompanied by ten diamond dossiers dated 2016 and 2017 from the GIA Gemological Institute of America stating that:

Carat	Colour	Clarity	Report no.	Shape
0.84	F	VVS1	2226777442	Round
0.84	F	VS2	5246235209	Round
0.84	F	VS2	1243181957	Round
0.83	F	VVS2	6245873882	Round
0.83	F	VS1	2257133035	Round
0.83	F	VS2	1247994153	Round
0.82	F	VS2	6245649186	Round
0.81	F	VS2	5236150372	Round
0.80	F	VS2	6241541535	Round
0.80	F	VS2	7241888651	Round

CHF10,000,000-15,000,000 $10,000,000-15,000,000

CARTIER
CARTIER
STERLING

CHRISTIE'S JEWELS ONLINE

INCLUDING THE PRIVATE COLLECTION OF ÉRIC NUSSBAUM

14-21 JUNE 2017

VIEWING

Friday	12 May	10.00am - 6.00pm
Saturday	13 May	10.00am - 6.00pm
Sunday	14 May	10.00am - 6.00pm
Monday	15 May	10.00am - 6.00pm
Tuesday	16 May	10.00am - 6.00pm
Wednesday	17 May	10.00am - 12 noon

www.christies.com/nussbaumonline

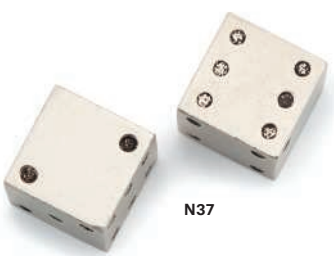
Please note that this is not a sale catalogue for the auction. This summary is provided as a courtesy. Please see the sale online for full descriptions, the conditions of sale, and other important information regarding this auction.

N33

N34

N35

N36



N37

N38

N33

CARTIER MULTI-GEM AND DIAMOND 'GIARDINETTO' BROOCH

$3,000-5,000

N34

CARTIER GROUP OF GOLD AND ENAMEL CHARM PENDANTS

$700-900

N35

CARTIER SAPPHIRE AND DIAMOND RING

$500-800

N36

CARTIER ART DÉCO ONYX AND DIAMOND BROOCH

$800-1,000

N37

CARTIER PAIR OF SILVER AND ENAMEL DICES

$400-600

N38

CARTIER GOLD, JASPER AND SAPPHIRE CHAMPAGNE WHISK

$500-800

N39
CARTIER DIAMOND AND RUBY BIRD BROOCH
$700-900

N39

N40
CARTIER GROUP OF ART DÉCO DIAMOND ANIMAL STICKPINS
$1,500-2,000

N40

N41
THREE MULTI-GEM AND DIAMOND TIE PINS
$1,500-2,000

N41

N42
RETRO GOLD BOX
$400-600

N42

N43
CARTIER WOOD AND GOLD 'BAMBOO' PEN
$150-250

N43

N44
CARTIER GOLD KNIFE
$300-500

N44

N45

N46

N47

N48

N49

N50

N45
CARTIER GOLD AND SILVER PEN/KNIFE COMBINATION
$300-500

N46
CARTIER FLOWER GOLD BROOCH
$1,000-2,000

N47
GROUP OF CARTIER RUBY AND DIAMOND, AND DIAMOND RINGS
$300-500

N48
GOLD NECKLACE
$600-800

N49
GOLD BRACELET
$400-600

N50
BULGARI GOLD 'TUBOGAS' NECKLACE, PAIR OF EAR CLIPS AND RING
$1,500-2,000

N51

BULGARI COIN, DIAMOND AND GOLD 'MONETE' NECKLACE

$800-1,200

N51

N52

CULTURED PEARL AND DIAMOND NECKLACE AND BRACELET

$500-700

N52

N53

CULTURED PEARL, MOONSTONE AND DIAMOND BRACELET AND RING

$700-900

N53

N54

CARTIER 'DIABOLO' GOLD WATCH

$2,000-4,000

N55

CARTIER GOLD WATCH

$4,000-6,000

N56

CARTIER GOLD WATCH

$3,000-5,000

N54 N55 N56

N57

N58

N59

N60

N61

N62

N57
CARTIER GOLD WATCH
$4,000-6,000

N58
CARTIER STAINLESS STEEL BANGLE WATCH
$4,000-6,000

N59
CARTIER GOLD WATCH
$2,000-3,000

N60
CARTIER 'GONDOLE' GOLD WATCH
$3,000-4,000

N61
CARTIER GOLD WATCH
$8,000-12,000

N62
CARTIER 'SANTOS DUMONT' GOLD WATCH
$3,500-4,500

N63
CARTIER 'PANTHÈRE' GOLD AND STEEL WATCH

$1,000-1,500

N64
CARTIER 'TANK FRANÇAISE' GOLD AND STEEL WATCH

$2,000-4,000

N65
CARTIER 'TANK' GOLD WATCH

$7,000-10,000

N66
CARTIER GOLD WATCH

$2,000-3,000

N67
OMEGA GOLD WATCH RETAILED BY CARTIER

$4,000-6,000

N68
ZENITH GOLD BRACELET WATCH

$1,000-1,500

N63

N64

N65

N66

N67

N68

N69

N70

N71

N72

N73

N74

N69

INTERNATIONAL WATCH AND CO. GOLD WATCH RETAILED BY CARTIER

$1,000-2,000

N70

CARTIER 'TANK' GOLD WATCH

$4,000-6,000

N71

CARTIER 'CEINTURE' GOLD WATCH

$3,000-5,000

N72

CARTIER GOLD WATCH

$6,000-9,000

N73

CARTIER 'ATTACHES OBUS' GOLD WATCH

$4,000-6,000

N74

RUBY AND DIAMOND RING

$200-300

N75
RETRO DIAMOND AND GOLD FLOWER BROOCH
$800-1,200

N76
SAPPHIRE RING
$150-250

N77
ENAMEL AND DIAMOND FLOWER BROOCH
$300-500

N78
RUBY AND DIAMOND RING
$800-1,200

N79
EMERALD AND DIAMOND RING
$500-700

N80
CULTURED PEARL, EMERALD AND DIAMOND NECKLACE
$1,000-1,500

N75

N76

N77

N78

N79

N80

N81

N82

N83

N84

N85

N86

N81

LAYKIN RETRO RUBY AND DIAMOND LEAF BROOCH

$500-700

N82

SAPPHIRE AND DIAMOND RING

$500-700

N83

NATURAL PEARL AND DIAMOND NECKLACE WITH SSEF REPORT

$10,000-15,000

N84

CARTIER BELLE ÉPOQUE ENAMEL AND GOLD PHOTO FRAME PENDANT

$800-1,200

N85

CARTIER SILVER AND GOLD PILL BOX

$100-150

N86

CARTIER SILVER AND ENAMEL BOOKMARK

$300-500

N87

CARTIER ART DECO SAPPHIRE, SILVER AND GOLD CASE

$800-1,200

N88

CARTIER SILVER LIGHTER

$100-150

N89

CARTIER SILVER BOWL

$100-150

N90

CARTIER SILVER AND LEATHER CARD CASE

$300-500

N91

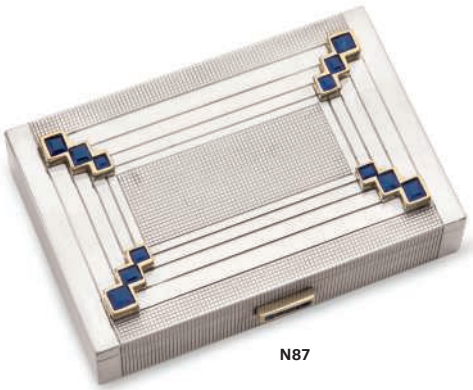
CARTIER BI-COLOURED GOLD CUFFLINKS

$1,500-2,000

N92

CARTIER TURQUOISE CUFFLINKS

$1,500-2,000



N87

N88

N89

N90

N91

N92

N93

N94

N95

N96

N97

N98

N93
CARTIER GOLD 'REVERSI' CUFFLINKS
$1,500-2,000

N94
CARTIER LAPIS LAZULI 'REVERSI' CUFFLINKS
$1,500-2,000

N95
CARTIER ART DÉCO SAPPHIRE CUFFLINKS
$1,500-2,000

N96
CARTIER STAR SAPPHIRE CUFFLINKS
$2,000-3,000

N97
JADE AND DIAMOND CUFFLINKS
$200-400

N98
CARTIER SAPPHIRE 'TANK' CUFFLINKS
$2,000-3,000

N99
VARI-COLOURED SAPPHIRE CUFFLINKS
$500-800

N100
CARTIER GOLD AND STEEL CUFFLINKS
$1,500-2,000

N101
CARTIER SAPPHIRE DRESS SET
$2,000-3,000

N102
CARTIER MALACHITE 'CITY' CUFFLINKS
$1,500-2,500

N103
MOONSTONE CUFFLINKS
$400-600

N104
CARTIER ONYX 'CITY' CUFFLINKS
$1,500-2,500

N99

N100

N101

N102

N103

N104

N105

N105
CARTIER SAPPHIRE CUFFLINKS
$2,000-4,000

N106

N106
PIAGET LAPIS LAZULI CUFFLINKS
$400-600

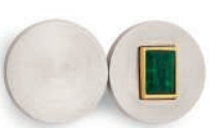
N107

N107
CARTIER GOLD CUFFLINKS
$2,000-3,000

N108

N108
CARTIER EMERALD CUFFLINKS
$2,000-3,000

N109



N109
MOUNTED BY CARTIER EMERALD CUFFLINKS
$2,000-3,000

N110

N110
CARTIER ART DÉCO SAPPHIRE CUFFLINKS
$2,000-3,000

N111
CARTIER DIAMOND CUFFLINKS

$2,000-3,000

N111

N112
CARTIER ART DÉCO SAPPHIRE AND ENAMEL CUFFLINKS

$2,000-3,000

N112

N113
SAPPHIRE RING

$300-500

N113

N114
BULGARI RUBY AND COLOURED DIAMOND RING

$800-1,200

N114

N115
PAIR OF DIAMONDS AND COLOURED DIAMOND EAR CLIPS

$600-800

N115

N116
COLOURED DIAMOND AND DIAMOND RING

$1,500-2,000

N116

N117

N118

N119

N120

N121

N122

N117

BULGARI COLOURED SAPPHIRE AND DIAMOND RING

$800-1,200

N118

DIAMOND RING

$100-150

N119

PINK SAPPHIRE AND DIAMOND BROOCH

$400-600

N120

BULGARI SAPPHIRE, MOONSTONE AND GOLD NECKLACE, BRACELET AND RING

$2,000-2,500

N121

SAPPHIRE AND DIAMOND RING

$1,500-2,000

N122

COLOURED DIAMOND AND DIAMOND RING

$700-900

N123
BULGARI JADE AND DIAMOND BROOCH
$200-400

N123

N124
CARTIER JADE, CULTURED PEARL, DIAMOND AND MULTIGEM BROOCH
$600-800

N124

N125
CARTIER MONEY CLIP/WATCH
$1,500-2,000

N125

N126
CARTIER ART DÉCO ENAMEL AND ONYX CALENDAR PENCIL
$1,000-1,500

N126

N127
CARTIER GOLD MONEY CLIP
$100-150

N127

N128
CARTIER RETRO GOLD PILL BOX
$200-300

N128

N129

N131

N130

N133

N132

N134

N129
CARTIER GOLD FOUNTAIN PEN
$200-400

N130
CARTIER RETRO GOLD PILL BOX
$200-300

N131
CARTIER GOLD MECHANICAL PENCIL
$200-400

N132
CARTIER COLOURED SAPPHIRE AND DIAMOND RING
$150-250

N133
CARTIER JADE, CULTURED PEARL AND DIAMOND MISTLETOE BROOCH
$800-1,200

N134
CARTIER CHRYSOBERYL AND DIAMOND RING
$200-400

N135
CARTIER MULTI-GEM BAR BROOCH
$700-900

1N35

N136
CARTIER MULTI-GEM RING
$700-900

N136

N137
CARTIER RUBY, EMERALD AND DIAMOND FLOWER BROOCH
$3,000-5,000

N137

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LORENZ BÄUMER
After graduating from his engineering studies in Paris, France, Lorenz Bäumer started his line of jewellery in 1990, inspired by his 3 loves: poetry, architecture and gardening. His jewels are known for their detailing, craftsmanship and color, often with a twist. He loves designing one-of-a-kind pieces that reflect the characters of his clients, and operates from the prestigious Place Vendome in Paris.

BELPERRON
Elegant and mysterious, Suzanne Belperron founded a new aesthetic in jewelry. A star within connoisseurs' circles but otherwise lesser known, Belperron never signed her work, and when asked for the reason, replied "my style is my signature." Born in 1900 in France, Belperron studied drawing and jewelry at the Ecole des Beaux-Arts in Besancon, worked under her mentor Jeanne Boivin, then designed exclusively for Bernard Herz under the name of Herz. From her roots in Art Deco, Belperron pioneered ways to carve various crystals into sensuous shapes to be set in precious and semi-precious stones, employing motifs from Egyptian, Indian, Cambodian, Celtic, African and Mayan cultures. Fashion innovator Elsa Schiaparelli championed Belperron, whose expanding clientele included European royalty, the cafe society, and Hollywood luminaries. Bernard Herz perished in a concentration camp during World War II, and Belperron re-registered the business renaming it "Belperron". After the war, Bernard's son Jean survived as a prisoner of war and returned to Paris. The partnership resumed under the new name "Herz-Belperron." Belperron retired in 1974 but consulted for friends and special clients until her death in 1983. New York based jewelers Ward and Nico Landrigan, owners of Verdura, purchased the Belperron name and archives in 1999, and published an illustrated biography in 2016.

BHAGAT
Mumbai-based jeweler Bhagat produces fewer than 60 pieces a year, working with an exclusive palette of precious gemstones and platinum, combining classical Indian forms and motifs with a contemporary sensibility. Now in its fourth and fifth generations, Bhagat is run by Viren along with his two sons, Varun and Jay. Their jewels have been exhibited at the Kremlin State Museum in Moscow, The Metropolitan Museum of Art in New York and the Victoria & Albert Museum in London.

BOEHMER ET BASSENGE
Two Parisian jewellers Charles Boehmer and Paul Bassenge created spectacular jewellery for King Louis XV of France. Today, their legacy continues as Boehmer et Bassenge, a maison de haute joaillerie, relaunched in 2016 in Antwerp, Belgium. Employing only traditional techniques in their atelier in Paris, the firm emulates the opulence and perfection of French royal jewels, working exclusively with large, high quality diamonds.

RENÉ BOIVIN
Born in Paris in 1864, René Boivin began his career as a designer and engraver. In 1893 he married Jeanne Poiret, sister of the famous couturier and the first woman jeweller of the 20th century, and together they created some of the most bold and daring fashions of the early 1900s. After Boivin's death in 1917, Jeanne established herself at Avenue de l'Opéra with Juliette Moutard and her daughter, Germaine Boivin. The three worked together for forty years, joined between 1921 and 1932 by Suzanne Belperron, creating such signature pieces as the Starfish (1936). Upon Jeanne Boivin's death in 1959, the house was taken over by Louis Girard. In April 1991, the company became part of Asprey Group. The main office and boutique are located on avenue Montaigne.

BOLIN
The firm of Bolin was originally founded in 1796 in St. Petersburg by the father-in-law of Carl Edvard Bolin, Andreas Roempler. In the 1830s Carl Edvard Bolin and his brother Henrik Conrad, who were both originally from Sweden, took over the running of the firm. It was with them that the company took on the name Bolin, and in 1839 Carl Edvard Bolin was appointed Imperial Jeweller. Due to the success of the company in 1852 a branch was opened in Moscow which was managed by Henrik Conrad Bolin. Then in 1917, due to the unrest in Russia, the firm relocated permanently to Stockholm, where they later became Swedish Court Jewellers. It has remained in family hands and is still located in Stockholm at W.A. Bolin, Stureplan 6, Stockholm.

BOUCHERON
Frédéric Boucheron opened his first jewellery salon at the Palais Royal in 1858, and soon gained fame and success. In 1893 he became the first jeweller to set up shop at the Place Vendôme, where the firm still operates. Over the years, the maison expanded throughout Europe, Asia and the Middle East, and exhibited extensively. In May 2000, Boucheron was acquired by the Kering Group, one of the world's leading multi-brand luxury goods company.

MARIO BUCCELLATI
Mario Buccellati, christened the "Prince of Goldsmiths" by the famous Italian poet D'Annunzio, was born in 1881 and became an apprentice at Milan jeweller Beltrami e Besnati at age 12. In 1919, he took over the firm, since renamed Mario Buccellati and known for its originality, craftsmanship, and exquisite details. Exhibiting at the Madrid exposition at the Casa Errazy y Comp brought Buccellati international success as well as a clientele that included members of royalty around the world. Mario died in 1965 and his 2 sons Gianmaria and Federico parted ways. The original shop on Via Condotti in Roma opened in 1926 is now run by Federico's children Lorenzo and Bendetta under the name of Federico Buccellati. The business expanded to Florence in 1929, and established itself in New York in 1953. It is still a private company owned by a branch of the family. Gianmaria runs another firm Gianmaria Buccellati based in Milan.

BULGARI
Born in 1857 in a Greek family of silversmiths, Sotirio Bulgari opened his first shop in 1884 in Rome on the Via Sistina, moving to the iconic Via dei Condotti location in 1905. Upon his death in 1932, sons Giorgio and Costantino took over the business, and established the highly distinctive 'Bulgari Italian style", combining classicism with modernity. The 1970's saw Bulgari's international expansion with stores in New York, Paris, Geneva and Monte Carlo, and the brand's initiation into the world of watches with the success of 'BVLGARI-BVLGARI'. In 2011, Bulgari joined the French luxury conglomerate LVMH (Louis Vuitton Moet Hennessy).

MARINA B.
Marina Bulgari hails from the world famous Bulgari family, and created jewellery for the firm until the mid-1970s. After the death of her father, she started her own eponymous brand, Marina B., based in Geneva. Almost immediately, her iconic designs attracted a following led by Sophia Loren, and the jetsetters of St. Tropez, Ibiza, Capri, Monte Carlo, and St Barts. In 2014, Marina's nephew Giorgio Bulgari became director of the firm, and re-launched Marina B's most popular archive pieces and designs.

CARTIER
Louis-François Cartier founded in 1847 in Paris. His three grandsons, Louis, Pierre and Jacques, turned the House into a global enterprise, with Louis running Paris, Jacques overseeing London and Pierre managing New York. Branches were opened in Moscow and the Persian Gulf in 1910, soon followed by Cannes and Monte Carlo. Charles Jacqueau joined Louis Cartier in 1909 and Jeanne Toussaint was Director of Fine Jewellery from 1933. In 1964, on the death of Pierre, the family sold Cartier Paris, London and New York In 1972, a group of investors led by Joseph Kanoui bought Cartier Paris, with Robert Hocq as president who with Alain Dominique Perrin created the concept "Les Must de Cartier". The group later reacquired Cartier London and New York. Today, Cartier is part of the Richemont group.

CHOPARD
Chopard was founded in 1860 by Louis-Ulysse Chopard in Sonvilier, Switzerland, to produce high precision pocket watches. The business passed to Louis-Ulysse's grandson, who in 1963 sold the company to a German watchmaker and jeweller family, the Scheufeles. Chopard manufactures all its watches and jewels in Geneva in their own workshops, and are famous for their Happy Diamonds", "Casmir", "Happy Sport" collections.

ALDO CIPULLO
Aldo Cipullo (1936-1984) joined Cartier New York in 1969 after an apprenticeship in his native Italy, and later worked at David Webb. His gem-set jewellery is inspired by medieval goldsmiths who set polished stones into gold mountings. He is best known for his two-piece "Love Bracelet" which need to be bolted together around the wrist with a special screwdriver.

CUSI

Cusi of Milan, in Via Montenapoleone 21, was founded in 1885 by Annibale Cusi, who won the Gran Premio at the Milan World Fair in 1906 for the creation of the Maria Stuarda's necklace, made from a very light alloy Annibale had invented. In 1915, Cusi became supplier to the Italian Royal Family, the Duke of Aosta and the Count of Turin. Annibale Cusi died in 1930. The firm has been passed to his son Rinaldo, grandson Roberto, and is now in the reins of Giorgio Nicola Cusi and his children.

DE GRISOGONO

Fawaz Gruosi spent 20 years working with world class jewelers before founding de Grisogono in 1995. Inspired by the 180 carat "Black Orlov" diamond, Mr Gruosi created a collection of haute joaillerie with black diamonds. In addition to jewels and watches, de Grisogono is also known for crafting unique objects, such as pavé-set black diamond mobile phones and sunglasses. Based in Geneva, De Grisogono boutiques can be found in Gstaad, London, New York, Paris, Rome and various European and Middle Eastern cities.

DUSAUSOY

Dusausoy was founded in Paris in 1880 by Jean and Justin Dusausoy, renowned for their creations during the Art Deco period. They exhibited in the "Bijouterie-Joaillerie" section of the 1925 Exposition des Arts Décoratifs in Paris, and at the 1929 Musée Galliera exhibition of decorative arts. The firm closed in 1980.

GRAFF

In 1960, Laurence Graff founded Graff, a London based, vertically integrated enterprise that design, manufacture and retail distribution of jewellery and watches. It is considered today a global leader in Haute Joaillerie, said to have handled more diamonds of notable rarity and beauty than any other jeweler in the world; gem legends such as the Idol's Eye, the Emperor Maximilian, the Lesotho Promise, the Wittelsbach-Graff and the Letšeng Star. Graff's flagship store is located on London's New Bond Street with boutiques on Sloane Street and in Harrods. There are now over 55 Graff locations around the world, including Shanghai, Geneva, Hong Kong, Paris, Monte Carlo, Moscow and New York. In 2013, Mr Laurence Graff was awarded OBE (Officer of the Order of the British Empire) for his 5 decades at the pinnacle of the jewellery industry.

JAR

After graduating from Harvard in 1965, Joel Arthur Rosenthal moved to Paris and started with his partner Pierre Jeannet a tiny boutique on rue de l'Universite, creating needlepoint art with wool threads of unexpected colors, a niche endeavor which earned him early fame. Subsequently he applied the same artisanal spirit to jewelry, and opened a salon with Jeannet in Place Vendome named JAR after his initials. Shy by nature, he lives an almost anonymous existence in the creative universe of his atelier, for a most exclusive clientele, producing only 70-80 pieces a year. He is admired for his pave skills, a nod to his roots in needlepoint, and the ingenious juxtaposition of stones of different colors. There has been three solo exhibitions: in 1987 at the National Academy of Design in New York, at Somerset House in London in 2002, and in November 2013 at the Metropolitan Museum of Art in New York. The last exhibition was an important salute to Rosenthal's talents, as he was the first living jewelry designer to be accorded a dedicated retrospective in the history of the Met.

RENE LALIQUE

At the turn of the 20th century, René Lalique (1860-1945) broke with tradition, creating jewels as art, instead of ornament. True to the spirit of revolution, he chose unconventional materials such as glass, horn and rock crystal. Nature was the predominant theme of this "Art Nouveau", and Lalique's favorite motif was the female figure with dragonfly wings. He produced bracelets, necklaces, pendants and combs featuring dragonflies, peacocks, insects or snakes. In 1910, Lalique bought a glass factory at Combs-la-Ville, and turned his attention to crafting artwork in glass.

MASSONI

Massoni was founded in Rome in 1790, by Pietro Massoni, artisan and supplier to the Vatican, and is still a family company today after seven generations, presently run by Giuseppe and Carlo Massoni. In the mid-1800s Pietro's son Giuseppe opened the first shop in Corso Umberto, next to the famous "Armeria Spadini", haunt of the Roman aristocracy. In 1932, Pietro Giuseppe II relocated to the shop to Via Condotti where it still stands. Appointed suppliers of the Royal House of Piedmont in 1937, Massoni continues to serve aristocrats and celebrities in Italy and beyond.

MAUBOUSSIN

In 1827 Mr Rocher and his cousin, Baptiste Noury, opened a jewellery shop in Paris. Noury's nephew, Georges Mauboussin, joined the firm, assuming control in 1896. In 1922 the business was named 'Mauboussin, Successeur de Noury', and later, simply 'Mauboussin'. The house of Mauboussin exhibited at all major international exhibitions in the first half of the 20th century, receiving the Grand Prix at the 1925 Exposition des Arts Décoratifs in Paris, with Georges Mauboussin awarded the "Légion d'Honneur" for his contribution to the jewellery industry. In October 1929 Mauboussin opened an office in New York, just a month before the stock market crash. A merger was negotiated with the American jeweller, Trabert & Hoeffer, and the firm traded as "Trabert & Hoeffer – Mauboussin" until the 1950s. In 2002, Dominique Frémont, a Swiss businessman, acquired the firm, with its flagship at 20, Place Vendôme. With shops at the Champs Elysees and 6 other locations in Paris, Mauboussin now caters to a more popular clientele

DAVID MORRIS

David Morris began working as a goldsmith in the 1960s, quickly winning two prestigious Diamond International awards, and launching his own business. His son Jeremy now oversees the Bond Street atelier as the Head of Design. Being also a passionate about innovation and ingenuity in jewellery design, he now scours the globe for ideas to keep him one step ahead of fashion and design trends, and delves into jewellery history, updating themes and details to create refined jewels for today's most stylish women. The company also offers a bespoke engagement ring service.

From the early days the company has enjoyed an association with Hollywood, providing stars such as Madonna, Pierce Brosnan, Catherine Zeta-Jones and Elizabeth Taylor, with spectacular jewels. They also provided the diamonds for the James Bond films 'Diamonds Are Forever', 'Tomorrow Never Dies' and 'the World Is Not Enough', and more recently, in Guy Ritchie's hit movie 'Snatch'.

MOUAWAD

David Mouawad founded a jewelry workshop in Beirut, Lebanon in 1890. Son Fayez moved the operation to Saudi Arabia in 1950. Now in the hands of Fayez's son Robert and Robert's sons Fred, Alain and Pascal, Mouawad employed top artists and craftsmen to create masterpieces worthy of royalty, such as the jeweled Bonsai gifted to the new Emperor of Japan in 1993. Robert is known to have owned some of the world's greatest diamonds, including the Indore Pears, the Taylor-Burton and the Tereschenko.

PEDERZANI

Pederzani was founded in the 1950s on via Montenapoleone in Milan by Gino Pederzani. His two sons, Alberto and Claudio, soon joined the family business, followed by grandson Alberto jr., who now runs the firm. Well-known in Italy and internationally their haute joaillerie, the Pederzanis were famous for being the first to import heart-shaped diamonds into Italy. They also represented the jeweller Frascarolo, selling his iconic animal jewellery until Frascarolo's death in July 1976.

RAVASCO

Native Genoese Giacomo Ravasco opened his first workshop in Milan, 1873, the year his son Alfredo was born. Alfredo later worked as his father's apprentice, learning his craft and sharing his passion for the Liberty Style. Father and son create for an elitist clientele, including members of the Italian royalty.

SABBADINI

Located at 8, Via Montenapoleone in Milan, Sabbadini has been a successful family business for several generations. In the footsteps of his father Bruno, current president Alberto Sabbadini manages the company with his wife Stefania, and son Pierandrea. A gem expert and designer, Sabbadini is well-known for his 1986 creation of the calibré-cut ruby, sapphire and yellow sapphire jewellery, and in particular the bumble bee design. In addition to Milan, the company also has a base at 589 Fifth Avenue in New York, established in 1984.

SCAVIA

Fulvio Maria Scavia's grandfather Domenico opened a jewellery atelier on Corso XXII Marzo in Milan in 1911. In the late 1940's, Fulvio's mother Sara took over the business and moved the shop to Via della Spiga where it stands today. Fulvio learned his craft in the atelier, and won the Diamonds International Award, the first of many honors in his lifetime, in 1969 at age 19. Fulvio still produces jewels in his original atelier in Milan, and now has offices in New York, Tokyo, Bangkok, Dubai, Baku, and Almaty.

TABBAH

Having celebrated its 150th anniversary in 2012, the house of Tabbah is a family owned business now run by Nabil Tabbah and Nagib Tabbah, the 4th and 5th generation of the dynasty. Tabbah is known for keeping the entire production process of its jewels in-house, and its ability to acquire the world's most coveted diamonds and gems and historic jewels, as testament to its venerated status in the industry. In 2011,Tabbah created the bespoke wedding jewels of HSH Princess Charlene of Monaco.

TIFFANY & CO.

On September 21, 1837, Charles Lewis Tiffany and John P. Young opened a stationery and fancy goods store known as Tiffany & Young at 259 Broadway in New York City. Jewellery and silver items were later added to their stock. By 1853, Charles Tiffany had assumed complete ownership of the business, renamed Tiffany & Co. During the 19th century, Tiffany became a leading international jeweler, buoyed by designers Edward C. Moore and G. Paulding Farnham, and gemmologist George Frederick Kunz. From 1907, the firm manufactured and sold the jewellery designs of Louis Comfort Tiffany, son of Charles. From 1955, a number of groundbreaking talents joined the firm, including Jean Schlumberger and Donald Claflin, followed by Elsa Peretti in 1974 and Paloma Picasso in 1980. In 1979, Avon Products purchased Tiffany & Co. followed by a management-led buyout headed by then chairman William R. Chaney in 1984. The company eventually went public in 1987, expanding into key domestic and international markets. Today they cover over 100 locations worldwide.

VAN CLEEF & ARPELS

The house of Van Cleef & Arpels was the result of the marriage between Alfred Van Cleef and Estelle Arpels. In 1906, Alfred founded Van Cleef & Arpels with Estelle's brother Charles at 22 Place Vendome, soon joined by family members Julien and Louis Arpels. Rene Puissant, daughter of Alfred and Estelle formed a design team with Rene Sim Lacaze, and produced jewels for the firm for 2 decades. Claude, son of Julien joined the family business in 1932 and opened in 1939 at the Rockefeller Centre in New York the first of 6 boutiques in the US. The 1930's was as much a golden period for expansion as creativity; the house's trademark, the "Mystery" setting, the "Minaudiere", the "Pass Partout" line were all created during this time. Notable designs of the decades that followed include the "Snowflake" jewels of the 1940's, the "Ballet" of the 1960's and the 'Alhambra" theme of the 1970's. In 1972, the Boutique Des Heures was inaugurated to house the new watch designs launched by Pierre Arpels. Today, Van Cleef & Arpels is part of the Richemont Group with more than 45 boutiques around the world.

VILLA

Benvenuto Villa opened his first sculpture and jewellery atelier in Milan in 1876. Renowned for his innovative use of precious alloys, "black gold" in particular, he received three gold medals in Orfèvrerie at the Universal Expositions of 1889, 1891, and 1894 in Paris. Between the two World Wars, the firm began creating jewels for the Italian Royal Family as well as sapphire and ruby parures for the Milanese high society. Today, direction of the company has passed to fourth generation Filippo, and his niece Francesca.

HARRY WINSTON

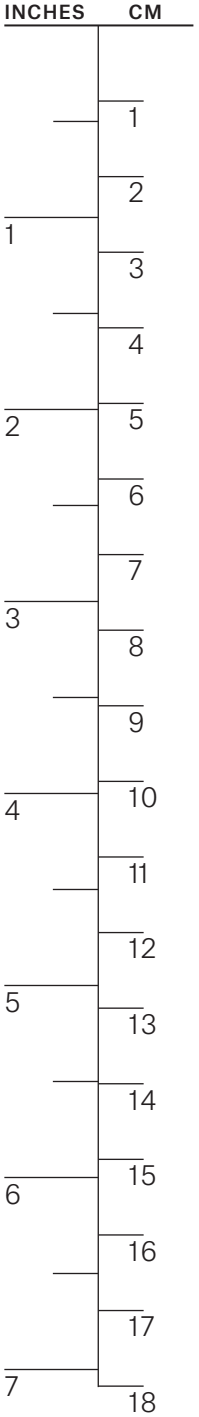
Harry Winston (1896-1978) bought his first emerald at the age of eight, acquired many prominent collections during his career and at one point owned as many as a third of the famous diamonds of the world. He founded his first business in New York City, the Premier Diamond Company, at age 24. In 1932 he incorporated under his own name and began to manufacture and retail jewelry. Winston was responsible for the cutting of such famous diamonds as the Jonker, Vargas, Star of Sierra Leone and what would become the legendary Taylor-Burton diamond. Proclaimed the King of Diamonds in 1947 by Cosmopolitan magazine, he was responsible for donating perhaps the most famous of all diamonds, the Hope diamond to the Smithsonian. Upon his death in 1978, son Ronald assumed control of the company. In 2004, Aber Diamond Corporation acquired a controlling interest in the company, taking it public in 2007 under the name Harry Winston Diamond Corporation. In 2013 the Swatch Group acquired the retail arm of Harry Winston, with the mining group under separate ownership under the name of Dominion Diamond Corporation. Today, Harry Winston retail salons span across the US, Europe and Asia, championing Rare Jewels of the World, the company's motto.

CONVERSION CHART

Ring Size

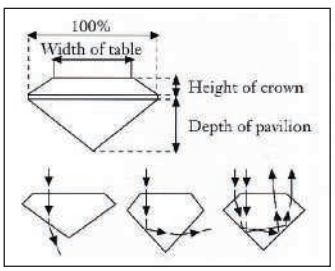
AMERICAN	FRENCH/JAPANESE	ENGLISH	METRIC
½	—	A	37.8252
¾	—	A½	38.4237
1	—	B	39.0222
1¼	—	B½	39.6207
1½	—	C	40.2192
1¾	—	C½	40.8177
2	1	D	41.4162
2¼	2	D½	42.0147
2½	—	E	42.6132
2¾	3	E½	43.2117
3	4	F	43.8102
3¼	—	F½	44.4087
3¼	5	G	45.0072
3½	—	G½	45.6057
3¾	6	H	46.2042
4	—	H½	46.8027
4¼	7	I	47.4012
4½	8	I½	47.9997
4¾	—	J	48.5982
5	9	J½	49.1967
5¼	10	K	49.7952
5½	—	K½	50.3937
5¾	11	L	50.9922
6	—	L½	51.5907
6¼	12	M	52.1892
6½	13	M½	52.7877
6¾	—	N	53.4660
7	14	N½	54.1044
7	15	O	54.7428
7¼	—	O½	55.3812
7½	16	P	56.0196
7¾	—	P½	56.6580
8	17	Q	57.2964
8¼	18	Q½	57.9348
8½	—	R	58.5732
8¾	19	R½	59.2116
9	20	S	59.8500
9¼	—	S½	60.4884
9½	21	T	61.1268
9¾	22	T½	61.7652
10	—	U	62.4026
10¼	23	U½	63.0420
10½	24	V	63.6804
10¾	—	V½	64.3188
11	25	W	64.8774
11¼	—	W½	65.4759
11½	26	X	66.0744
11¾	—	X½	66.6729
12	—	Y	67.2714
12¼	—	Y½	67.8699
12½	—	Z	68.4684

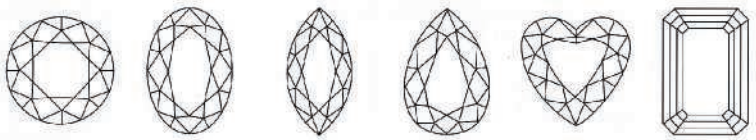
Measurements



DIAMONDS • THE 4 C'S

Cut



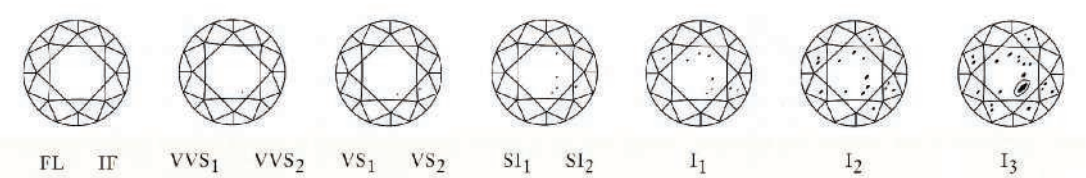


Round Brilliant | Oval | Marquise | Pear | Heart | Emerald

Colour (G.I.A.)

D	E	F	G	H	I	J	K	L	M	N	O	P	Q	S – Z
Blue White	Ice White	Fine White	White	Top Commercial White	Commercial White	Top Silver		Silver Cape	Light Cape		Cape			Dark Cape

Clarity (G.I.A.)



FL IF	VVS_1 VVS_2	VS_1 VS_2	SI_1 SI_2	I_1	I_2	I_3
Flawless	Very, very small inclusions	Very small inclusions	Small inclusions		Inclusion	

Carat

0.01 carat 1.35 mm	0.02 carat 1.70 mm	0.03 carat 2.00 mm	0.05 carat 2.40 mm	0.10 carat 3.00 mm	0.15 carat 3.40 mm	0.20 carat 3.80 mm	0.25 carat 4.10 mm

0.30 carat 4.40 mm	0.40 carat 4.70 mm	0.50 carat 5.00 mm	0.75 carat 5.80 mm	1.00 carat 6.50 mm	2.00 carat 8.20 mm	3.00 carat 9.50 mm	4.00 carat 10.50 mm

Courtesy of Jewellers Network, the Southern African Jewellery Trade Directory, from information supplied by De Beers.
www.jewellersnetwork.co.za

COLOURLESS DIAMOND INDEX

LOT	WEIGHT	COLOUR	CLARITY	CUT
228	92.15	D	FL	Heart
233	16.19	D	FL	Brilliant
234	15.09	D	FL	Brilliant
227	10.07	D	FL	Marquise
227	10.05	D	FL	Marquise
178	18.94	D	VVS2	Rectangular
75	3.28	D	VVS2	Marquise
214	4.73	D	VS1	Marquise
240	5.39	E	IF	Brilliant
240	5.12	E	IF	Brilliant
182	6.23	E	VVS2	Rectangular
122	6.15	E	VS1	Brilliant
241	5.72	E	VS2	Rectangular
208	6.73	F	VVS2	Rectangular
74	4.56	F	VVS2	Brilliant
220	9.98	G	VVS1	Rectangular
243	9.31	G	VVS2	Rectangular
216	6.52	G	VVS2 pot	Pear
249	26.76	G	VS2	Pear
216	6.68	H	VVS2 pot	Pear
215	3.92	H	VS2	Marquise
130	11.40	I	VVS2 pot	Marquise
80	23.33	J	VVS2	Brilliant
89	5.11	I	VS1	Brilliant
247	16.38	L	VVS2	Rectangular

COLOURED DIAMOND INDEX

LOT	WEIGHT	COLOUR	CLARITY	CUT
204	7.97	Fancy Intense Blue	VS1	Cushion
221	4.05	Fancy Deep Blue	VS1	Squar
125	0.76	Fancy Deep Pink	I1	Fancy
255	6.07	Fancy Purple-Pink	SI1	Rectangular
207	15.01	Fancy Intense Yellow	VVS1 pot	Rectangular
40	12.05	Fancy Yellow	VS2	Cushion
247	16.65	Fancy Deep Orange Brown	VS1	Rectangular

COLOURED STONE INDEX

RUBY

LOT	WEIGHT	ORIGIN	TREATMENT	CUT
268	14.03	Burma	No Heat	Oval
148	14.38	Burma	No Heat	Cabochon
145	6.52	Burma	No Heat	Oval
180	4.01	Burma	No Heat	Oval
157	3.95	Burma	No Heat	Cushion
96	1.92	Burma	No Heat	Oval
96	1.85	Burma	No Heat	Oval
237	5.42	Thailand	Heated	Cushion

SAPPHIRE

LOT	WEIGHT	ORIGIN	TREATMENT	CUT
267	14.88	Kashmir	No Heat	Cushion
78	12.33	Kashmir	No Heat	Cushion
83	7.58	Kashmir	No Heat	Cabochon
212	4.99	Kashmir	No Heat	Octagonal
144	75.33	Burma	No Heat	Cabochon
148A	55.97	Burma	No Heat	Cabochon
199	47.63	Burma	No Heat	Cushion
160	8.66	Burma	No Heat	Cushion
153	6.41	Burma	No Heat	Rectangular
143	46.92	Ceylon/Padparadscha	No Heat	Cushion
181	26.63	Ceylon	No Heat	Oval
134	20.62	Ceylon	No Heat	Octagonal
39	13.43	Ceylon	No Heat	Oval
161	13.22	Ceylon	No Heat / Purple	Pear
121	10.12	Ceylon	No Heat	Cushion
238	10.11	Ceylon	No Heat	Oval
94	8.87	Ceylon	No Heat	Oval
239	25.61	Ceylon	Heated	Oval
179	9.14	Madagascar	No Heat	Oval
173	32.64		Heated	Octagonal

EMERALD

LOT	WEIGHT	ORIGIN	TREATMENT	CUT
213	13.16	Colombia	No oil	Cushion
146	8.92	Colombia	No oil	Octagonal
210	8.79	Colombia	No oil	Octogonal
230	35.55	Colombia	Minor oil	Drop
236	15.67	Colombia	Minor oil	Octagonal
36	6.54	Colombia	Minor resin	Octagonal
197	108.65	Colombia	Moderate resin	Pear carved
120	14.32	Colombia	Moderate resin	Cabochon

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE
These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in bold.

Unless we own a **lot** (∆ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the **catalogue description** have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our authenticity **warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or **warranty** or assumption of liability of any kind as to **condition** by Christie's or by the seller.
(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. Condition reports may be available to help you evaluate the **condition** of a **lot**. Condition reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot,** you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.
(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.
Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements. For help, please contact Client Services on +41 22 319 1766.
(b) We may also ask you to give us a financial reference and/or a deposit as a **condition** of allowing you to bid.For help, please contact Client Services on +41 22 319 1766.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a **condition** of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact Client Services on +41 22 319 1766.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) As authorised bidder: If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.
(b) As agent for an undisclosed principal: If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:
(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation and records (including originals) evidencing the due diligence;
(ii) you will make such documentation and records (including originals) evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;
(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;
(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity including tax crimes, or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.
A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact Client Services on +41 22 319 1766.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids
Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.
(b) Internet Bids on Christie's Live™
For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids
You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:
(a) refuse any bid;
(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
(c) withdraw any **lot**;
(d) divide any **lot** or combine any two or more **lots**;
(e) reopen or continue the bidding even after the hammer has fallen; and
(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:
(a) bidders in the saleroom;
(b) telephone bidders, and internet bidders through 'Christie's LIVE™ (as shown above in Section B6); and
(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as Swiss Francs. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS
Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS
You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM
In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including CHF 150,000, 20% on that part of the **hammer price** over CHF 150,000 and up to and including CHF 2,500,000, and 12% of that part of the **hammer price** above CHF 2,500,000.

2 TAXES
The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and/or the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT refunds are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and Swiss law takes precedence. If you have any questions about VAT, please contact Client Services on +41 22 319 1766.
For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price, buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

E WARRANTIES

1 SELLER'S WARRANTIES
For each **lot**, the seller gives a **warranty** that the seller:
(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.
If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY
We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "authenticity **warranty**"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the authenticity **warranty** are as follows:
(a) It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the authenticity **warranty**.
(b) It is given only for information shown in UPPERCASE type in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in UPPERCASE type.
(c) The authenticity **warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.
(d) The authenticity **warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
(e) The authenticity **warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.
(f) The authenticity **warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
(g) The benefit of the authenticity **warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
(h) In order to claim under the authenticity **warranty** you must:
(i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we **reserve** the right to obtain additional opinions at our expense; and
(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
(i) Your only right under this authenticity **warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

F PAYMENT

1 HOW TO PAY
(a) Immediately following the auction, you must pay the **purchase price** being:
(i) the **hammer price**; and
(ii) the **buyer's premium**; and
(iii) any amounts due under section D2 above; and
(iv) any duties, goods, sales, use, compensating or service tax or VAT.
Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
(c) You must pay for **lots** bought at Christie's in Switzerland in the currency stated on the invoice in one of the following ways:
(i) Wire transfer
You must make payments to:
Crédit Suisse, Case Postale 100, 1211 Geneva 70, Switzerland, Account number: 161766 - 41, Clearing: 4835, Swift code: CRESCHZZ12A. IBAN (international bank account number): CH30 0483 5016 1766 4100 0.
(ii) Credit Card.
We accept most major credit cards subject to certain conditions and fees. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +41 22 319 1767 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +41 22 319 1740. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.
If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to, you, please check with your credit card issuer before making the payment. We reserve the right to charge you any transaction or processing fees which we incur when processing your payment.
Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.
(iii) Cash
We accept cash subject to a maximum of CHF. 12.500 per buyer per year at our Cashier's Department only (subject to conditions).
(iv) Banker's draft
We do not accept banker's drafts for sales in Switzerland.
(v) Cheque
We do not accept personal or company cheques for sales in Switzerland.
(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 Place de la Taconnerie, 1204 Geneva, Switzerland.
(e) For more information please contact our Cashiers Department by phone on +41 22 319 1740 or fax on +41 22 319 1767.

2 TRANSFERRING OWNERSHIP TO YOU
If you make the highest bid accepted by the auctioneer, you will be the buyer of the **lot**. The striking of the auctioneer's hammer marks the conclusion of a contract of sale between the seller and you pursuant to which ownership in the **lot** will transfer from the seller to you.
The **lot** will not be released to you until we have received full and clear payment of the **purchase price**.

3 TRANSFERRING RISK TO YOU
The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:
(a) When you collect the **lot**; or
(b) At the end of the 90th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY
(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
(i) to charge interest from the **due date** at a rate of 1% per month on the unpaid amount due;
(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
(vi) we can, at our option, reveal your identity and contact details to the seller;
(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
(ix) we can take any other action we see necessary or appropriate.
(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.
(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 90 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY
If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
(b) Information on collecting **lots** is set out on the 'storage and collection' section of the 'Important Notices' page at the back of the auction catalogue.
(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.
(d) If you do not collect a **lot** within the period set out in the storage and collection page then, unless otherwise agreed in writing:
(i) we will charge you storage costs from that date.
(ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and handling fees for doing so.
(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
(iv) the storage terms shall apply.
(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +41 (0)22 319 1717. See the information set out at www.christies.com/shipping or contact us at shippinggeneva@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport on +41 (0)22 319 1717. See the information set out at www.christies.com/shipping or contact us at shippinggeneva@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory, (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) **US import ban on African elephant ivory**

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the **lot** description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the authenticity **warranty** and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or

(ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, **condition**, attribution, authenticity, rarity, importance, medium, **provenance**, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no **responsibility** to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by Swiss law. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Swiss Rules of a Commercial Mediation of the Swiss Chambers of Commerce and Industry (SCCI). We will use a mediator affiliated with SCCI who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of the Canton of the sale location subject to any appeal to the Federal Tribunal. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:
(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity **warranty** : the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any **saleroom notice**.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical **condition** of a **lot**.

due date: has the meaning given to it paragraph F1(a).

estimate: the price range included in the catalogue or any **saleroom notice** within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price : the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

VAT payable

Symbol	
No Symbol	No VAT will be charged on the **hammer price**. VAT at 8% will be charged on the **buyer's premium**.
+	VAT will be charged at 8% on both the **hammer price** and **buyer's premium**.

VAT Exemptions/Refunds on Export

1. If you appoint Christie's Art Transport or one of our authorised shippers to arrange export/shipping of your purchased **lots** out of the Swiss customs territory (being Switzerland and the principality of Liechtenstein), we will issue you an export invoice exempt from Swiss VAT. If you later cancel or change the shipment we will issue a revised invoice charging you all applicable tax charges.
2. If you wish to arrange your own export of your purchased **lots** out of the Swiss Customs territory either:
a) using your own shipper or by hand carrying your purchase out of the Swiss customs territory; or
b) if you request us to deliver your purchase to a Freeport in Switzerland (for non-Swiss resident buyers only);
then you must pay all applicable Swiss VAT charges in full, before we release or deliver the **lots** to you or your authorised agents.
3. Please note that Christie's is only able to issue refunds of the applicable Swiss VAT charged in the circumstances outlined in paragraph 2 above, if we receive the following:
a) satisfactory evidence of a definitive export of the purchased **lots** out of the Swiss customs territory (e.g. a customs stamped Swiss export assessment) demonstrating a correct export of the purchased **lots** within (i) three months of the date of the auction for direct exports (not via the Freeport); or (ii) six months from the date of the auction for exports via the Freeport;
b) your written confirmation that you have not used the **lot** in Switzerland prior to its export; and
c) your written confirmation that you have not and will not request a refund of the Swiss VAT from the Swiss VAT authority.
4. If you have any questions about VAT please contact Post-Sale Services on +41 22 319 1780 or PostSaleSwiss@christies.com.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

o
Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

Δ
Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

♦
Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

•
Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~
Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

+
See VAT Symbols and Explanation.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

∆ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol ∆ next to its **lot** number.

º Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol º next to the **lot** number.

º♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol º♦.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see http://www.christies.com/ financial-interest/ for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

STORAGE AND COLLECTION

Buyers are advised that all purchases not collected on the day of the auction will be held for collection at no charge for twenty-eight days.

SELLERS

Unsold lots that are not going to be re-offered in a later sale and are not collected from the saleroom by 12.00h on Thursday 18 May can be collected at Christie's, 8 place de la Taconnerie, 1204 Geneva.
Tel: +41 (0)22 319 1766
Fax: +41 (0)22 319 1767

COLLECTION TIMES

Items can be collected at the Four Seasons Hotel des Bergues as follows:
Wednesday 17 May until 1 hour after the sale and Thursday 18 May from 09.00h to 12.00h
After this, items can be collected from Christie's offices in Geneva at 8 place de la Taconnerie from Friday 19 May for a period of 28 days.

CULTURAL PROPERTY

Certain **lots** consigned to us for sale are subject to the Swiss Federal Law on the international transfer of Cultural Property. This law contains rules governing the export of Cultural Property as defined by the Unesco Convention of 14 November 1970, which sets out the measures to be taken in order to prevent the illicit import, export and trading of Cultural Property. Pursuant to this law, the export of such Cultural Property from Switzerland must be declared and prior authorisation may also be required. Please contact us if you require any further information.

EXPLANATION OF CATALOGUING PRACTICE

FOR JEWELLERY

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE and LIMITED WARRANTY.

Jewellers in the Title

1. By Boucheron

When maker's name appears in the title, in Christie's qualified opinion it is by that maker.

Jewellers beneath the description

2. Signed Boucheron

Has signature which in Christie's qualified opinion is authentic.

3. With maker's mark for Boucheron

Has a mark denoting a maker which in Christie's qualified opinion is authentic.

4. By Boucheron

In Christie's qualified opinion the object is by the jeweller although unsigned.

5. Mounted by Boucheron

In Christie's qualified opinion the setting has been created by the jeweller using stones originally supplied by the jeweller's client.

6. Mount only by Boucheron

In Christie's qualified opinion the mounting is by the jeweller, but either the gemstones have been replaced or the piece has been altered in some way after its manufacture.

Periods

1. Antique
Over 100 years old
2. Art Nouveau
1895-1910
3. Belle Epoque
1895-1914
4. Art Deco
1915-1935
5. Retro
1940s

MAGNIFICENT JEWELS

Hong Kong, 30 May 2017

VIEWING
26–30 May 2017
Hong Kong Convention & Exhibition Centre
No 1 Harbour Road, Wanchai, Hong Kong

CONTACT
Vickie Sek
vsek@christies.com
+852 2978 9922

THE GREEN JEWEL:
A FINE 13.20 CARATS COLOMBIAN MUZO EMERALD
AND ARGYLE PINK DIAMOND RING
HK$6,400,000–9,500,000
US$800,000–1,200,000

CHRISTIE'S

PROPERTY FROM

CLEVELAND CLINIC

GENEROUSLY DONATED BY MRS. SYDELL MILLER

IMPRESSIONIST AND MODERN ART
EVENING SALE
New York, 15 May 2017

POST-WAR AND CONTEMPORARY ART
EVENING SALE
New York, 17 May 2017

VIEWING
6-17 May 2017
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Laura Paulson
lpaulson@christies.com
Phone: +1 212 636 2100

Adrien Meyer
ameyer@christies.com
Phone: +1 212 636 2050

From left to right:

MARINO MARINI (1901-1980)
Piccolo cavaliere
stamped with raised initials 'M.M' (on the top of the base)
bronze with brown and gray patina
Height: 22 ⅞ in. (58.2 cm.)
Conceived in 1948
$1,500,000 – 2,500,000

MAX ERNST (1891-1976)
The Phases of the Night
signed, dated and titled 'Max Ernst 46 the phases of the night' (lower right)
oil on canvas
35 ⅞ x 63 ⅞ in. (91.3 x 162.4 cm.)
Painted in Sedona, 1946
$4,000,000 – 6,000,000

LOUISE BOURGEOIS (1911-2010)
Breasted Woman
stamped with artist's initials, number and cast date 'L.B. 6/6 1991' (on the reverse)
bronze, paint and stainless steel
54 x 12 x 12 in. (137.2 x 30.5 x 30.5 cm.)
Conceived in 1949-1950 and cast in 1991. This work is number six from an edition of six plus one artist's proof.
$1,500,000 – 2,500,000

PABLO PICASSO (1881-1973)
Femme assise dans un fauteuil
signed and dated 'Picasso 20' (lower right)
oil on canvas
51 ¼ x 35 in. (130.2 x 88.9 cm.)
Painted in Montrouge and Paris, 1917-1920
$20,000,000 – 30,000,000

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© 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

CHRISTIE'S

From left to right:

ALBERTO GIACOMETTI (1901-1966)
Buste d'Annette VI
signed, numbered and inscribed 'Alberto Giacometti 6/6 VI' (on the left side); stamped with foundry mark 'SUSSE FONDEUR PARIS CIRE PERDUE' (on the right side)
bronze with brown patina
Height: 23 ⅝ in. (59.5 cm.)
Conceived in 1962 and cast in 1964
$1,500,000 – 2,500,000

MARC CHAGALL (1887-1985)
Les trois cierges
signed and dated 'Marc Chagall 1939' (lower right)
oil on canvas
51 ¼ x 38 ¼ in. (130.2 x 97.1 cm.)
Painted in 1939
$8,000,000 – 12,000,000

JEAN DUBUFFET (1901-1985)
Le Truand
signed and dated 'J. Dubuffet 54' (upper center); signed again, inscribed, titled and dated again 'Le Truand J. Dubuffet juillet 54' (on the reverse)
oil on canvas
45 ½ x 35 ⅛ in. (115.6 x 89.2 cm.)
Painted in 1954.
$2,000,000 – 3,000,000

ROY LICHTENSTEIN (1923-1997)
Expressionist Head
incised with the artist's signature, number and date '1/6 rf Lichtenstein '80' (on the reverse lower edge)
painted and patinated bronze with painted wooden base
sculpture: 55 x 41 x 18 in. (139.7 x 104.1 x 45.7 cm.)
base: 32 x 23 x 30 ⅜ in. (81.3 x 58.4 x 77.1 cm.)
Executed in 1980. This work is number one from an edition of six.
$2,500,000 – 3,500,000

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© Estate of Roy Lichtenstein

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PROPERTY SOLD BY THE ART INSTITUTE OF CHICAGO
FERNAND LEGER (1881-1955)
Figure
signed and dated 'F. LEGER 47' (lower right); signed and dated again and titled 'F. LEGER F.IGURE 47' (on the reverse)
oil on canvas
25½ x 21¼ in. (64.9 x 54 cm.)
$500,000-700,000

IMPRESSIONIST & MODERN ART
DAY SALE
New York, 16 May 2017

VIEWING
6–15 May 2017
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Vanessa Fusco
vfusco@christies.com
+1 212 636 2050

CHRISTIE'S

PROPERTY OF A LADY
PIERRE-AUGUSTE RENOIR (1841-1919)
La tasse de thé, Essoyes
signed 'Renoir.' (lower left)
oil on canvas
31⅞ x 25⅝ in. (80.1 x 65.1 cm.)
Painted *circa* 1906-1907
$3,000,000 - 5,000,000

IMPRESSIONIST & MODERN ART EVENING SALE
New York, 15 May 2017

VIEWING
6–15 May 2017
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Jessica Fertig
jfertig@christies.com
+1 212 636 2050

CHRISTIE'S

A BELLE EPOQUE DIAMOND NECKLACE, BY CARTIER
€500,000-700,000

JEWELS
Paris, 6 June 2017

VIEWING
2–6 June 2017
9, Avenue Matignon
75008 Paris

CONTACT
Marie-Laurence Tixier
mltixier@christies.com
+33 (0)1 40 76 85 81

CHRISTIE'S

WRITTEN BIDS FORM
CHRISTIE'S GENEVA

MAGNIFICENT JEWELS
WEDNESDAY 17 MAY 2017 AT 2.30 PM & 6.30 PM

Auction:
Four Seasons Hotel des Bergues
33 Quai des Bergues, 1201 Geneva

CODE NAME: DOLCE VITA
SALE NUMBER: 14763

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

IMPORTANT NOTICE

The attention of the potential Buyer is drawn to the fact that Christie's needs to verify the identity of the Buyer with a passport (individual) or a document of incorporation (company/corporation). It is also essential that the Buyer discloses the identity of the beneficial owner of the funds transferred to Christie's for lots bought in the auction.
Please fax the relevant document together with this bid form to our bid department.

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

CHF 1,000-2,000	in 100's
CHF 2,000-3,000	in 200's
CHF 3,000-5,000	200, 500, 800
CHF 5,000-10,000	in 500's
CHF 10,000-20,000	in 1,000's
CHF 20,000-30,000	in 2,000's
CHF 30,000-50,000	2,000, 5,000, 8,000
CHF 100,000 +	Auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale – Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including CHF150,000, 20% on any amount over CHF150,000 up to and including CHF2,500,000 and 12% of the amount above CHF2,500,000. For wine and cigars there is a flat rate of 17.5% of the **hammer price** of each **lot** sold.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
5. Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +41 (0)22 319 1766

To allow time for processing, written bids should be received at least 24 hours before the sale begins and the form needs to be duly filled in. Please note that bids in foreign currencies will be converted into Swiss Francs at the approximate prevailing rate in effect the working day before the sale.
Bids can be sent by post or fax:
Christie's Bid Department Tel: +41 (0)22 319 1766 Fax: +41 (0)22 319 1767 on-line: www.christies.com

Contracting Party | **Client Number (if applicable)**

Address

City | **Zip Code** | **Country**

Daytime Telephone | **Evening Telephone** | **Mobile**

Fax (Important) | **Email**

◯ **Please tick if you prefer not to receive information about our upcoming sales by email**

The contracting party is the beneficial owner of the funds to be used for purchasing lots in the auction.

(The beneficial owner should not be an offshore or a domiciliary company)

◯ **Yes**
◯ **No** Beneficial owner

Address

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. **Individuals**: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. **Corporate clients**: a photocopy of the company register. **Other business structures** such as trusts, offshore companies or partnerships: please contact the Credit Department at +41 (0)22 319 1740 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the person/entity on whose behalf you are bidding, together with a signed letter of authorisation from the person/entity. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s) | **Account Number(s)**

Address of Banks(s)

Telephone | **Fax** | **Email**

Person of contact | **Direct Telephone Number**

PLEASE PRINT CLEARLY IN BLOCK LETTER

Lot number (in numerical order)	Maximum Bid CHF (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid CHF (excluding buyer's premium)

I am aware of the general Conditions of Sale and notices printed in the catalogue and hereby accept to be bound by them, as well as by changes made to them either by notices posted in the saleroom or by saleroom announcements made prior to or during the auction.

Signature | **Date**

ORDRE D'ACHAT
CHRISTIE'S GENÈVE

MAGNIFICENT JEWELS

VENDREDI 17 MAI 2017 14.30H & 18.30H

Salle de vente:
Four Seasons Hotel des Bergues
33 Quai des Bergues, 1201 Geneva

CODE DE LA VENTE: DOLCE VITA
NUMERO DE LA VENTE: 14673

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

LAISSER DES ORDRES D'ACHAT EN LIGNE SUR CHRISTIES.COM

REMARQUES IMPORTANTES

Christie's attire l'attention de l'acheteur sur le fait qu'il est nécessaire de vérifier l'identité de ce dernier sur la base, soit d'une pièce d'identité (personnes physiques), soit d'un extrait du Registre du Commerce ou tout autre document équivalent (personnes morales). Il est également indispensable que l'acheteur révèle l'identité de l'ayant droit économique des fonds utilisés pour le paiement des lots achetés lors de la vente. Merci de retourner par fax le document requis avec cet ordre d'achat.

PALIERS D'ENCHERES

Les enchères commencent généralement en dessous de l'estimation basse et augmentent par paliers (incréments) de jusqu'à 10 pour cent. Le commissaire-priseur décidera du moment où les enchères doivent commencer et des incréments. Les ordres d'achat non conformes aux incréments ci-dessous peuvent être abaissés à l'intervalle d'enchères suivant.

CHF 1,000-2,000	par 100's
CHF 2,000-3,000	par 200's
CHF 3,000-5,000	200, 500, 800
CHF 5,000-10,000	par 500's
CHF 10,000-20,000	par 1,000's
CHF 20,000-30,000	par 2,000's
CHF 30,000-50,000	2,000, 5,000, 8,000
CHF 100,000+	à la discrétion du commissaire priseur

Le commissaire-priseur est libre de varier les incréments au cours des enchères.

1. Je demande à Christie's d'enchérir sur les lots indiqués jusqu'à l'enchère maximale que j'ai indiquée pour chaque lot.
2. Je comprends que si je remporte les enchères, le montant dû sera la somme du prix marteau et des frais de vente (en sus des éventuelles taxes applicables sur le prix marteau et les frais de vente et des éventuels droits de suite applicables conformément aux Conditions de vente – Acheter chez Christie's). Le taux de frais de vente sera égal à 25 % du prix marteau de chaque lot jusqu'à CHF 150,000 inclus, 20 % de tout montant supérieur à CHF 150,000 et jusqu'à CHF 2,500,000 inclus et 12 % du montant au-delà de CHF 2,500,000. Pour le vin et les cigares, il existe un taux forfaitaire de 17,5 % du prix marteau de chaque lot vendu.
3. J'accepte d'être lié par les Conditions de vente imprimées dans le catalogue.
4. Je comprends que si Christie's reçoit des ordres d'achat sur un lot pour des montants identiques et que lors de la vente ces montants sont les enchères les plus élevées pour le lot, Christie's vendra le lot à l'enchérisseur dont elle aura reçu et accepté l'ordre d'achat en premier.
5. Les ordres d'achat soumis sur des lots « sans prix de réserve » seront, à défaut d'enchère supérieure, exécutés à environ 50 % de l'estimation basse ou au montant de l'enchère si elle est inférieure à 50 % de l'estimation basse.
5. Je comprends que le service d'ordres d'achat de Christie's est un service gratuit fourni aux clients et que, bien que Christie's fasse preuve de toute la diligence raisonnablement possible, Christie's déclinera toute responsabilité en cas de problèmes avec ce service ou en cas de pertes ou de dommages découlant de circonstances hors du contrôle raisonnable de Christie's.

Résultats de vente: +41 (0)22 319 1766

Les ordres d'achat doivent nous parvenir au plus tard 24 heures avant le début de la vente. Les ordres d'achat en monnaies étrangères seront convertis en francs suisses au taux de change en vigueur un jour ouvrable avant la vente.
Les ordres d'achat peuvent être envoyés par poste ou fax :
Christie's Tél: +41 (0)22 319 1766 Fax: +41 (0)22 319 1767 internet: www.christies.com

Cocontractant **Numéro de client (si connu)**

Adresse

Ville et Etat **Code postal** **Pays**

Tél. (journée) **(soir)** **Portable**

Fax (Important) **Email**

◯ **Je ne veux pas recevoir les informations des prochaines ventes par email**

Le cocontractant est l'ayant droit économique des fonds utilisés pour le paiement des lots achetés lors de la vente

(L'ayant droit économique ne peut être ni une société offshore ni une société de domicile)

◯ **Oui**
◯ **Non** **Ayant droit économique**

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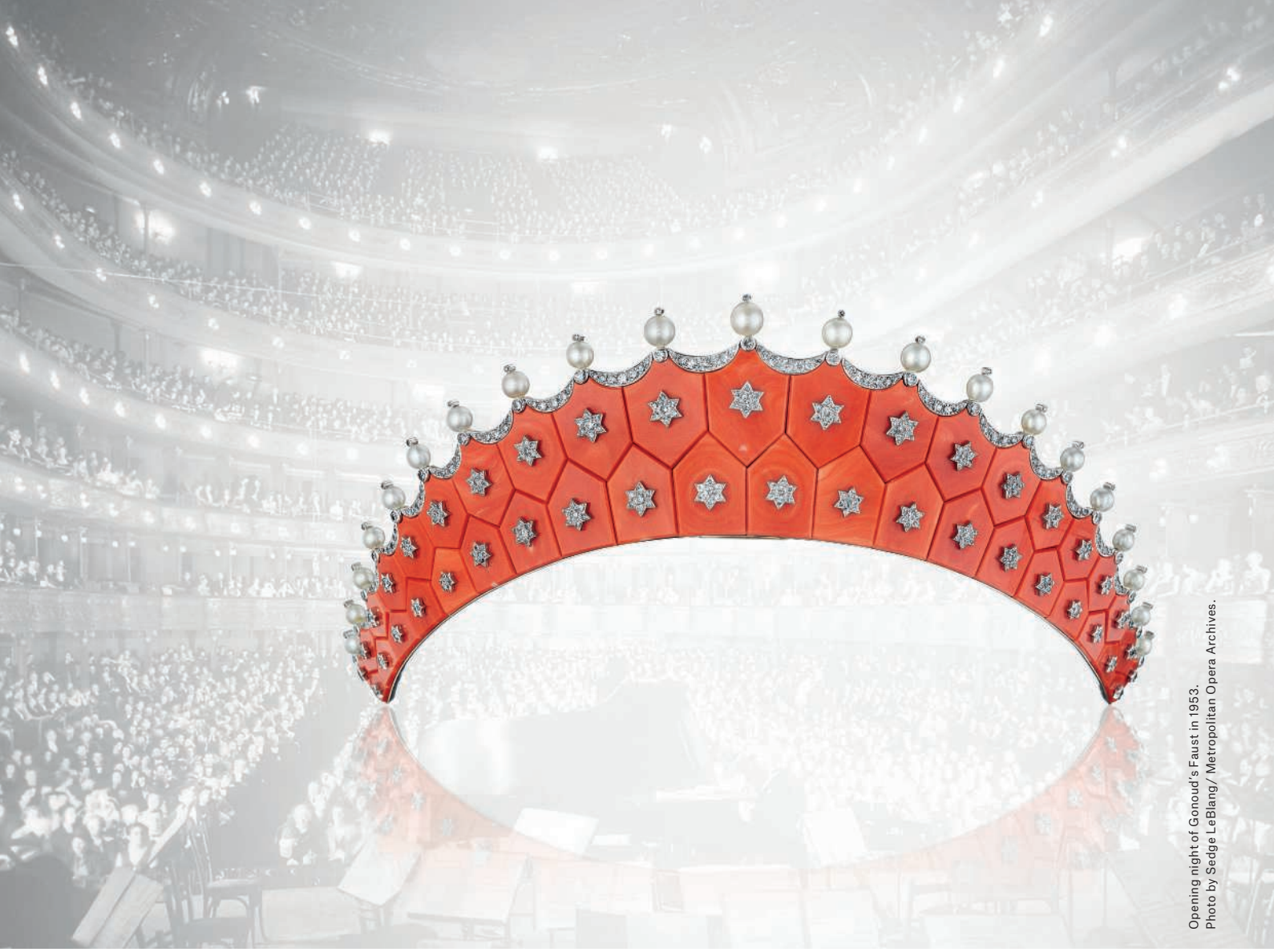

Opening night of Gonoud's Faust in 1953.
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